60.h.28 + last

For the Further Improvement of Dancing
A Treatiſe of
Chorography, or the Art of Dancing Country Dances after a new Character

In which
The Figures, Steps, and Manner of performing are
Deſcrib'd, and the Rules Demonſtrated in an Eaſie Method,
adapted to the meaneſt Capacity, Tranſlated from the French
of Monr. Feuillet, and Improv'd with many Additions.
All fairly Engrav'd on Copper Plates.
with a Collection
Of Country Dances, and a New French Dance Call'd the

Princeſs's Paſspied

Compoſ'd
and Writt in Characters by

John Eſsex

LONDON
Sold by I: Walſh Servt. to his Majeſty at the Harp and Hoboy in Catherine Street in the Strand. I: Hare Inſtrument-maker, at the Viol & Flute in Cornhill near the Royal Exchange. and by the Author at his Houſe in Roode Lane. in Fanchurch Street, where are taught all the Ball Dances of the Engliſh and French Court.

To

Her Royal Highneſs the Princeſs of Wales.

Madam

It may Seem an unpardonable preſumption to approach your Royal Highneſs with a Trifle of this Nature, while I am Senſible your moſt Valuable thoughts and Actions are Employ'd upon the Princely Education of your Illuſtrious Iſsue; To whom You are the Brighteſt Example of Piety, Vertue and Polite breeding. and as your Highneſs is a peculiar Ornament to your own Family, so you Shine no Leſs conſpicous in the Grandure & Gayety of the Court. where your Highneſs may Iuſtly be said to have retriv'd the Engliſh Gallantry, which for theſe late Years has been Entirely Neglected.

And as your Royal Highneſs hath more particularly Encourag'd the Art of Dancing; which is of Singular uſe to form the manners as well as Perſons of Princes. So you give such peculiar Grace to it, that we may Expect to See it riſe to the Higheſt perfection from your Patronage and Encouragement.

Hence it is Madam, I have taken the Liberty to preſent this Treatise of Dancing, with an Addition of Several Country Dances, together with a New French Dance, which I preſume to call the Princeſs's Paſspied.

Shou'd theſe Endeavours have the happineſs to meet your Royal Approbation, 'twill Screen them from Cenſure, and Satisfie ye height of his Ambition, who is Madam with the utmoſt veneration and duty

Your Royal Highneſs
moſt Obedient and moſt
Devoted Servant

John Eſsex.

The uper end of the Roome. 1

Elements, or Principles of Chorography.

Each leaf of this book repreſents yͤ Danceing Roome. viz: the uper part of the leaf where the Muſick ſtands repreſents the uper end of yͤ Roome. the lower part of the leaf repreſents yͤ lower end of yͤ Roome. and the two ſides of the leaf repreſent the two ſides of yͤ Roome.

Having given you thus a notion of the Roome, you muſt take care in yͤ practique to hold always exactly yͤ uper end of the book againſt yͤ uper end of the Roome, so that whatever Motion you make yͤ book may never come out of it's naturall Situation.

The Left ſide of the Roome.

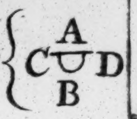
The Right Side of the Roome.

The lower end of the Roome.

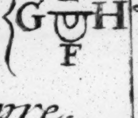
The uper end of the Room. 2

Of the Preſence of yͤ Body.

The Body of Man is repreſented by the figure A.B.C.D. A. ſhews yͤ fore part B. ſhews the back part and C.D. the two ſides........

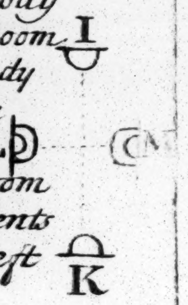


The Body of the Woman is repreſented as that of yͤ Man with this difference that it has a ſmall half moon more as you may ſee by yͤ figure E.F. G.H.



How the Body is repreſented over againſt the four ſides of the Room.

The figure I. repreſents yͤ Body againſt yͤ upper end of yͤ Room. The figure K repreſents yͤ Body agſt yͤ lower part of the Room The figure M. repreſents yͤ Body agſt yͤ right ſide of yͤ Room and the figure L. repreſents the Body againſt the left ſide of the Room.



The left ſide of the Room.

The right ſide of the Room.

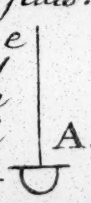
The lower end of the Room

3

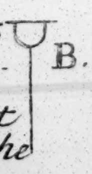
Of the Figures of Dances.

The figures of Dances are repreſented by lines, which begin from yͤ preſence of the Body, & which goe ſomtimes forward, & ſomtimes backward, ſomtimes ſideways to yͤ right, and ſomtimes ſideways to yͤ left, either ſtraight or round, but one muſt obſerve exactly from whence thoſe lines begin for ſome of them begin from the fore part of yͤ preſence of yͤ Body, & ſome from yͤ back part, & the other from the ſides.

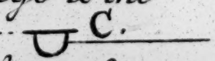
Thoſe that begin from yͤ fore part of the preſence of the Body, are to goe forward as the line A. ſhews........



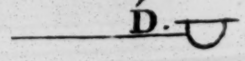
Thoſe that begin from the back part are to goe backwards as the line B. ſhews..........



Thoſe that begin from yͤ right ſide are to goe ſideways to the right as yͤ line C. ſhews..



Thoſe that begin from yͤ left ſide are to goe ſideways to the left as yͤ line D. ſhews...........



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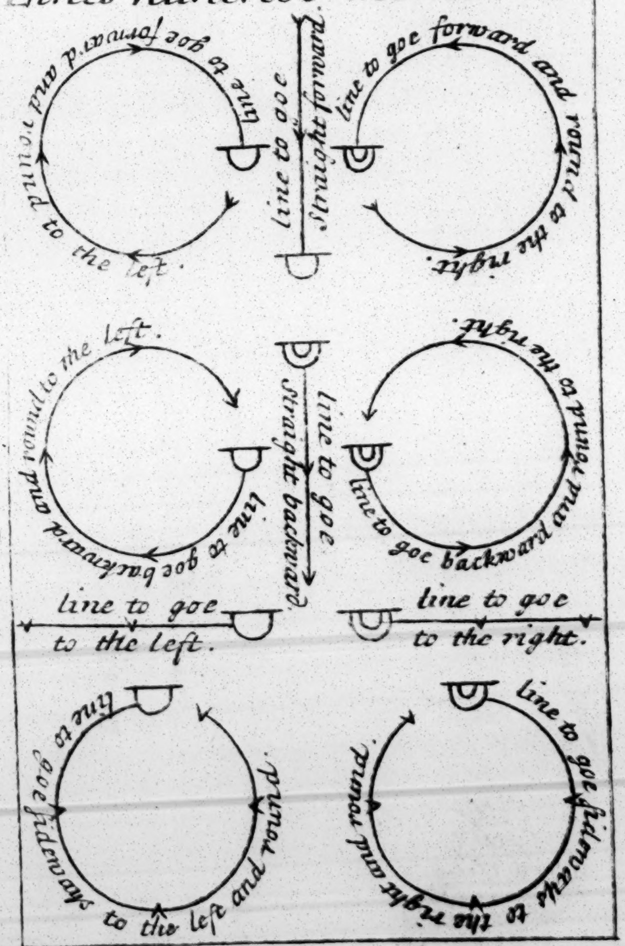
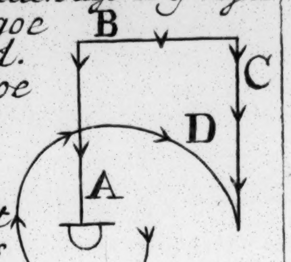
Examples of all the Different Lines hithertoo mention'd.


line to goe forward and round to the left.
line to goe straight forward
line to goe forward and round to the right.
line to goe backward and round to the left.
line to goe straight backward
line to goe backward and round to the right.
line to goe to the left.
line to goe to the right.
line to goe ſideways to the left and round.
line to goe ſideways to the right and round.

How with the Signes you may form what figure of Dance you pleaſe as the figure A.B.C.D. ſhews which I give here for an Example.

The line A. as I have already ſaid is to goe ſtraight forward.
The line B. is to goe ſideways to yͤ right
The line C. is to goe ſtraight backward.
The line D. is to goe round forward.



Obſerve for greater facility that the ſmall Characters which you ſee from diſtance to diſtance, and which are made like ſmall Vs mark the ſituation of the Body, as it moves as alſo the preſence of the Body which is always at the beginning of every figure of a Dance, and you muſt likewiſe obſerve that it is the upper part of the V. that ſhews the fore part of the Body.

Theſe ſmall Vs will ſerve alſo to mark the meaſures of yͤ Dances as will be ſhewn hereafter.

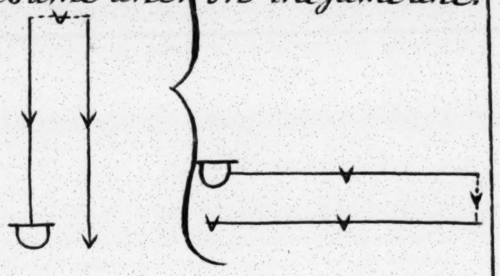
Of the Pointed Line.

The pointed line (upon which one doth not goe & which repreſent no figures of a Dance) ſerves cheifly to leade the ſight from one line to another, as when you will come back upon yͤ ſame line, on which you have gone already.

Example

To goe ſtraight forward & come back on the ſame line.

To goe ſideways and come back on the ſame line.

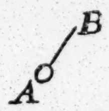


A Pointed line is that alſo upon which will be placed all Motions of Hands, and Feet and other ſignes, which are done in yͤ ſame place as will be ſeen hereafter.

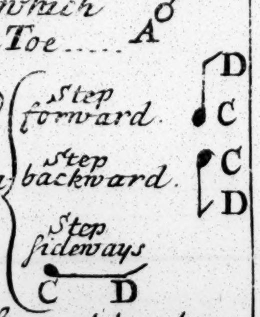
Of yͤ Feet, ſteps, Hands & Armes.

Tho: my deſigne is not to mark any steps in Country Dances, being willing to leave the Dancers yͤ liberty of compoſing the ſame as they pleaſe; there are notwithſtanding ſome motions with yͤ Feet, Hands & Armes which I can't omitt incerting here.

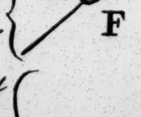
The Foot is repreſented by the figure A.B. of which A. ſhews yͤ Heele & B. the Toe....



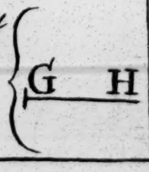
The ſtep is repreſented by the figure C.D. of which C. ſhews the beginning and D. the end.



The Hand is repreſented by the figure E.F. of which E. ſhews yͤ Thumb and F. yͤ fore finger.



The Arme is repreſented by the figure G.H. of which G. ſhews the ſhoulders and H. the Wriſt.

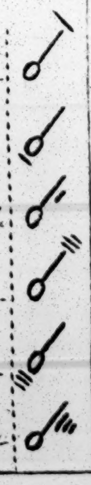


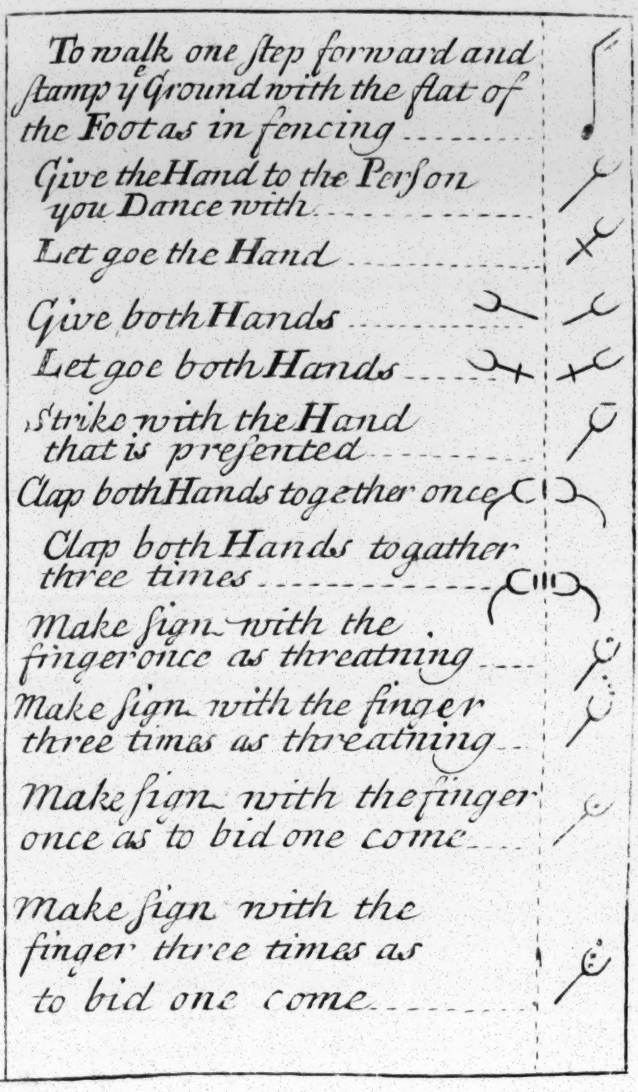
Of the Motions of the Hands and Feet, and other Signes.

Tis to be obſerv'd that the lines ſerve not only to denote yͤ figures of Dances, but likewiſe for a foundation to deſcribe all Motions of the Hands and Feet and other figuers, obſerving that all what is mark'd at the right ſide of yͤ line is always either right Hand, or right Foot, as alſo that all what is mark'd at the left ſide is always either left Hand or left Foot.

Example.

To Stamp once with yͤ Toe upon the Ground.......
Stamp once the Heele upon the Ground.........
Stamp once the flat of the Foot upon yͤ Ground.
Stamp three times the Toe upon the Ground.........
Stamp three times the Heele upon the Ground....
Stamp three times the flat of yͤ Foot upon the Ground.





To walk one ſtep forward and ſtamp yᵉ Ground with the flat of the Foot as in fencing

Give the Hand to the Perſon you Dance with

Let goe the Hand

Give both Hands

Let goe both Hands

Strike with the Hand that is preſented

Clap both Hands together once

Clap both Hands togather three times

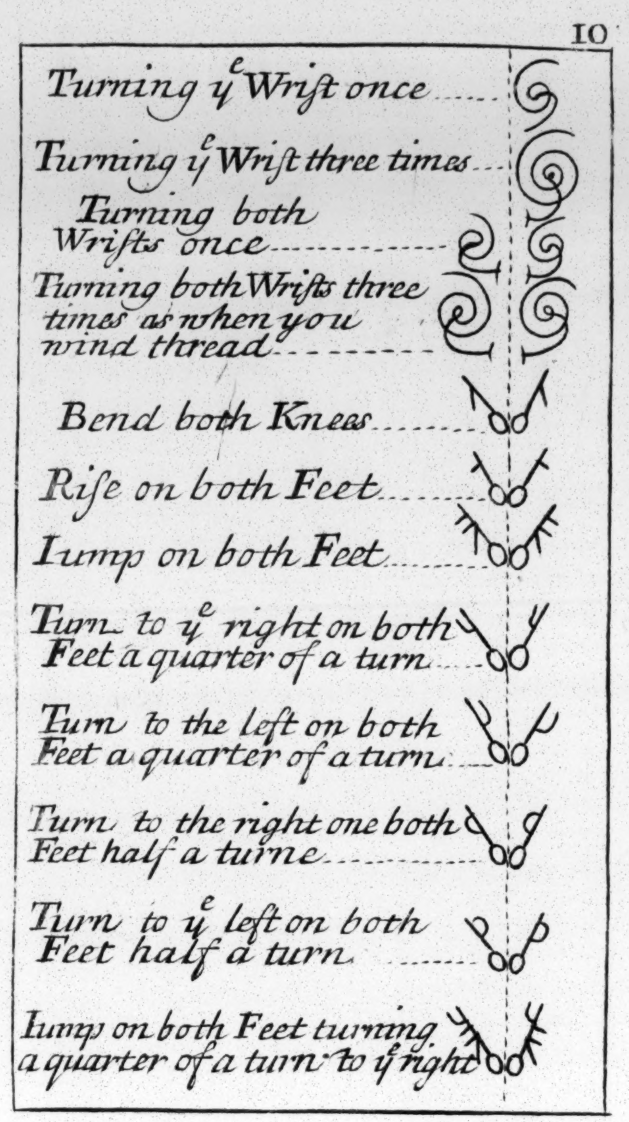
Make ſign with the finger once as threatning

Make ſign with the finger three times as threatning

Make ſign with the finger once as to bid one come

Make ſign with the finger three times as to bid one come

10



Turning yᵉ Wriſt once

Turning yᵉ Wriſt three times

Turning both Wriſts once

Turning both Wriſts three times as when you wind thread

Bend both Knees

Riſe on both Feet

Iump on both Feet

Turn to yᵉ right on both Feet a quarter of a turn

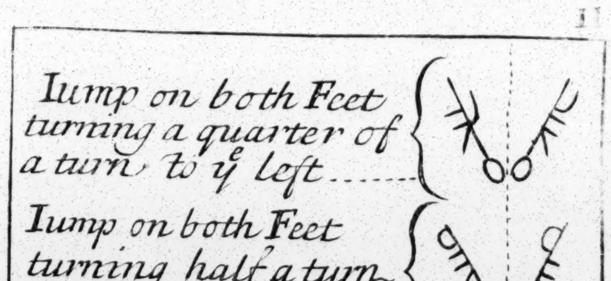
Turn to the left on both Feet a quarter of a turn

Turn to the right one both Feet half a turne

Turn to yᵉ leſt on both Feet half a turn

Iump on both Feet turning a quarter of a turn to yᵉ right

11



Iump on both Feet turning a quarter of a turn to yᵉ leſt

Iump on both Feet turning half a turn to the right

Iump on both Feet turning half a turn to the left

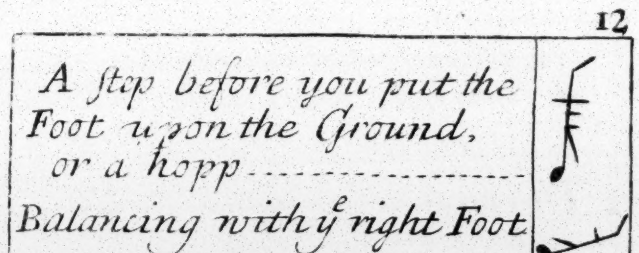
A bended ſtep

A riſen ſtep

A bended & riſen ſtep

A ſtep upon the Legg that moves or a bound

12



A ſtep before you put the Foot upon the Ground, or a hopp

Balancing with yᵉ right Foot

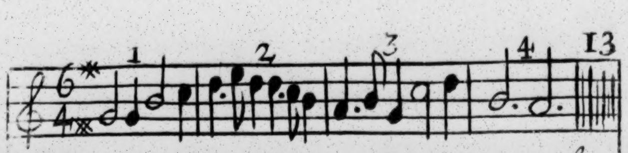
Balancing wᵗʰ yᵉ leſt Foot

A Rigadoon ſtep upon the line forward

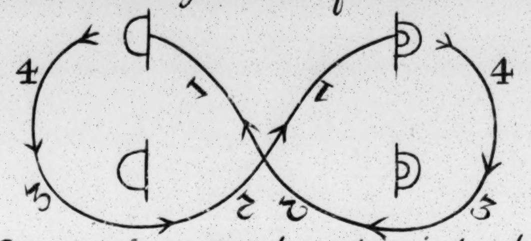
A Rigadoon ſtep upon the line backward

Honour to yᵉ leſt Viz. ſteping ſideways with yᵉ leſt Foot & drawing the right Foot behind

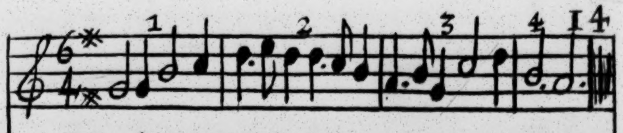
Honour to yᵉ right Viz. ſteping ſideways with the right Foot and drawing the left Foot behind



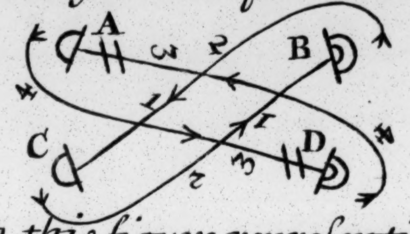
How the Meaſures of Dances have relation to the Meaſures of Airs.



One muſt remember that it has been said heretofore, that yᵉ ſmall V: which are marked on the figures of Dances, repreſent not only the preſence of yᵉ Body, when it moves, but that they likewiſe ſerve to mark yᵉ meaſures & have the ſame effect in Dances as bars have in Muſick, as may be ſeen by yᵉ figure above which I give for an example which figure is of 4 meaſures like the Aire that is ſet down on yᵉ top of this leaf, which is alſo of 4 meaſures the firſt of which has relation to the firſt meaſure, of the Dance the 2ᵈ. to the 2ᵈ. of the Dance. &c.



To know when you muſt let paſs ſome meaſures of the Aire without Dancing, as when two or more perſons goe one after another.

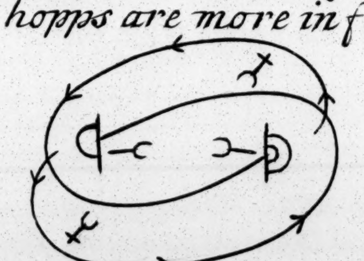


In this figure repreſenting by four perſons mark'd A.B.C.D. you muſt obſerve that yᵉ two lines A. and D. in their beginning are cut obliquely each by two ſmall barrs, which ſhews that thoſe two perſons, muſt not begin before they have lett paſs two meaſures of yᵉ Aire, and if there be a greater or ſmaler number it muſt be obſerv'd in proportion.

This being thus known I ſay that the two perſons B. & C. who have no meaſures to count, muſt begin preſently while yᵉ two other perſons A. & D. count two meaſures after they begin in their tune.

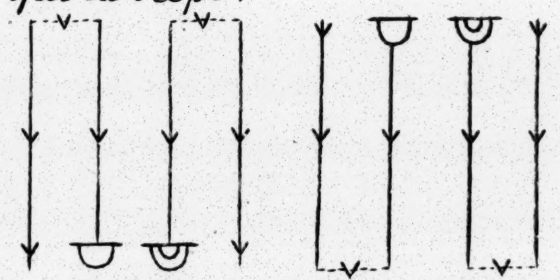
Advice concerning yᵉ ſteps that beſt ſute with Country-Dances.

The moſt ordinary ſteps in Country Dances (thoſe excepted that are upon Minuet Airs) are ſteps of Gavot, drive ſideways Bouree ſtep and ſome ſmall Iumps forward of either Foot in a hopping manner; or little hopps in all round Figures as the preeceding & following are, one may make little hopps or Bouree ſteps but little hopps are more in faſhion



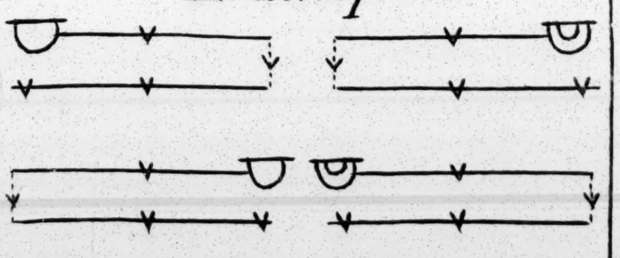
As it is ordinary that every figure of a Dance ends at every cadence or end of the Aire, it will be proper to make a ſmall Iumps upon both Feet.

In all figures that goe forwards, and backward, or backwards, and forwards, you muſt always make Gavott ſteps.



In all figures that goe ſideways you muſt always drive ſideways.

Example



When it will be requiſite to make other ſteps, than them wee have mention'd, as Rigadoon ſteps, balances &c. they ſhall be mark'd upon yᵉ figures.

What Country Dances are, & how they muſt be perform'd.

A Country Dance is nothing but a Couplet or Part of a Dance, alwayſ repeated, firſt by two, by 4.6.8.10.&c. and at last by as many Couples as the number of People amounts too.

I call Couple the Man and the Woman that figure togather.

A Couplet in Country Dances is a certain quantity of figures, that fill up the tune.

The ſame Country Dance may have ſeverall Couplets or parts, whch are like ſeverall verſes of Songs upon the ſame tune.

Each Couplet of a Country Dance is devided by figures viz. firſt figure 2d. fig: 3d. fig: 4th. fig: 5th. fig: &c.

The firſt figure is always that by which one begins, and goes on till you arrive to ye laſt, which will be the end of ye part, which is to be repeated not only by them who have begun, but alſo by all the other Couples.

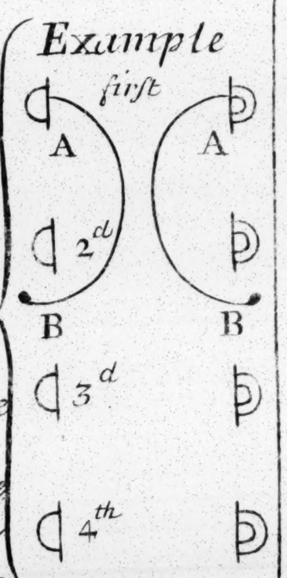
who muſt follow the ſame way as the firſt, and ſhall likewiſe continue in ye ſame order; till every Body be arriv'd to the ſame place from whence they begun, and then the whole part will be intierely finiſhd and there every Couple make their Honour as they finiſh.

But if there be a ſecond part, you muſt inſtead of making your Honour, goe on in the ſame order, as you have done in the firſt, and putt off making your Honour till you come to ye end of the laſt part.

Country Dances are Danced with as many Perſons as you pleaſe, provided it be an even number, I mean as many Men as Women, placed upon two lines the Men on one ſide & ye Women on ye other, of which all ye Couples ought to be diſtinguſhed viz. firſt Couple, 2d. 3d. 4th. 5th. 6th. Couple &c.

As it wou'd be very difficult for me to mention all figures that Compoſe a Country Dance, and that it wou'd occation too much trouble, I'le content my ſelf for brevity ſake, and to make the thing more eaſie, & give one only for an Example as you may ſee from A. to B. wherein I ſuppoſe that all ye reſt is comprehended, & which I look upon as an abridgmt. to all ye figures that Compoſe a Country Dance.

Example



There are two cheif Deſigns of Country Dances, upon which all the different figures that may be invented are founded.

The firſt deſign is, that every perſon whatever figure he makes, ends all ye repetitions to the ſame ſide, that is to ſay that ye Man muſt not change his place but wth. another Man, & a Woman but with a Woman.

The Second deſign is, when ye Men end all their repititions in ye Womens places, and the Women in the Mens places.

In the firſt deſign there are four things to be obſerv'd.

1st. When a Couple have begun to Dance, they muſt not give off till they are come down to the laſt Couples place as from A. to D.

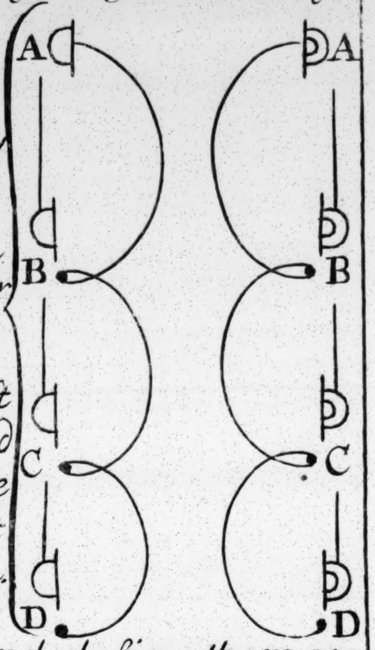
2d. Every repitition muſt begin always at the firſt Couple A. & end at the Second Couple B. then to the third Couple C. to the fourth D. &c. and so to come down from Couple, to Couple till you arrive to the laſt Couple, where then all ye repetitions of ye laſt Couple are at an end, & that Couple Dances no more but when other Couples coming down in their turn they move up.

3d. That a Couple ought not to begin to Dance, till they're come into the first Couples place, as in A.

4th. That a Couple that is come to ye firſt Couples place must not begin to Dance, till ye precedent Couple has made two repetitions before as from A. to C.

Demonſtration of the Firſt Deſign of Country Dances.

Obſerve also that every time that a Couple end their repetition under another Couple, the Couple that is above muſt move up and take yͤ place of them that goe down.



In the ſecond deſign there are also four things to be obſerv'd.

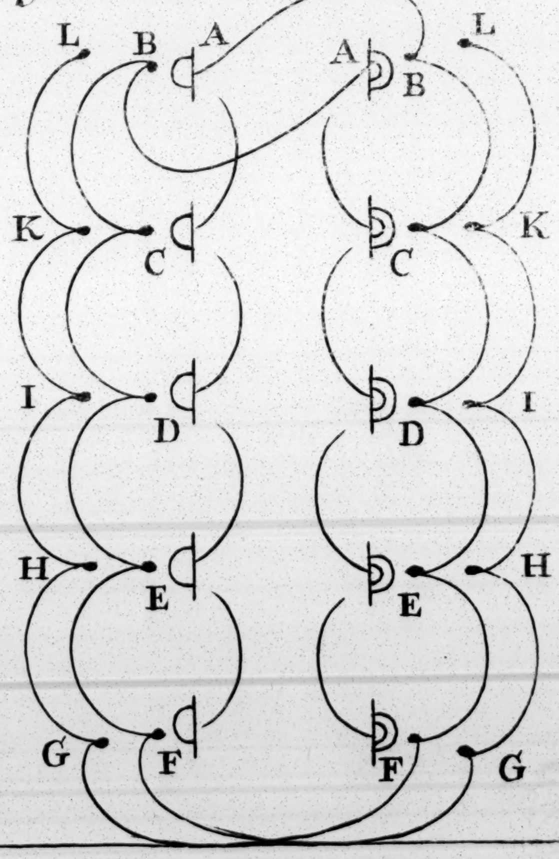
1st. When a Couple begins to Dance from what-ever place they begin they muſt not diſcontinue till they are arriv'd not only to yͤ laſt Couples place, but alſo to yͤ very place where they have begun.

2d. Every time that a repetition begins again, the ſame increaſes always by Couples, ſo that yͤ Dance which before was but of two, coms to be of four, then of 6. of 8. 10. &c. till every Body be in motion.

3d. When a Couple coms into the firſt Couples place they muſt follow the ſame way which the preceeding Couples have gon.

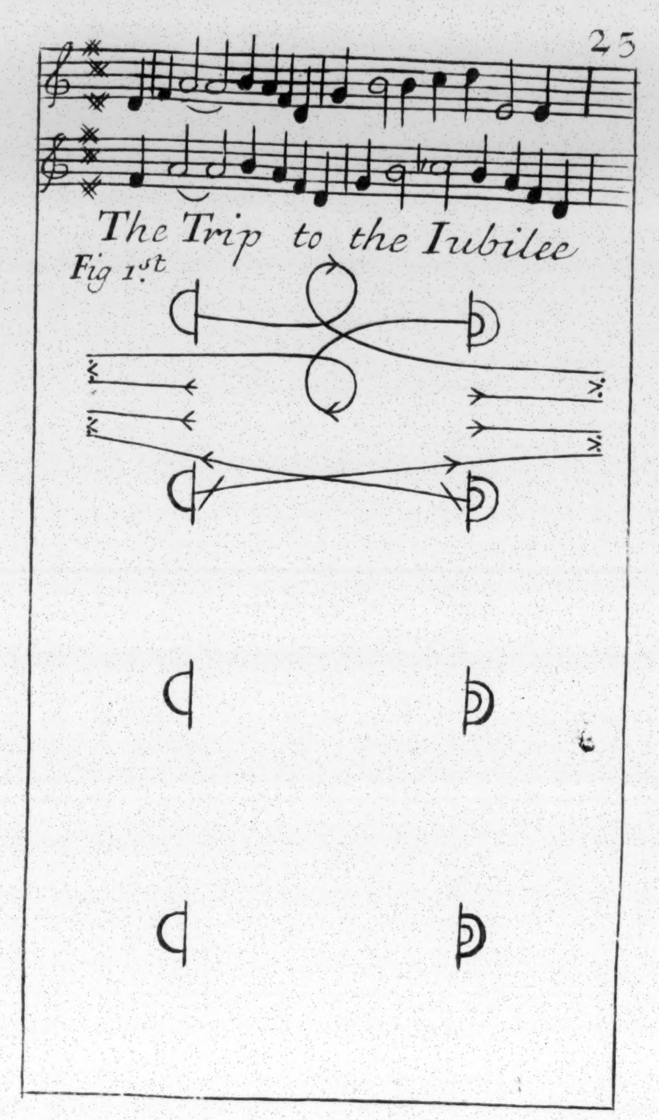
4th. When a Couple is come down to the laſt Couple and finds there no Body more to Dance with, then that ſame Couple Dances again together and afterwards moves up always Dancing, till they come to the ſame place where they have begun, & then all the repetitions of that Couple are at an end.

Demonſtration of the Second deſign of a Country Dance.



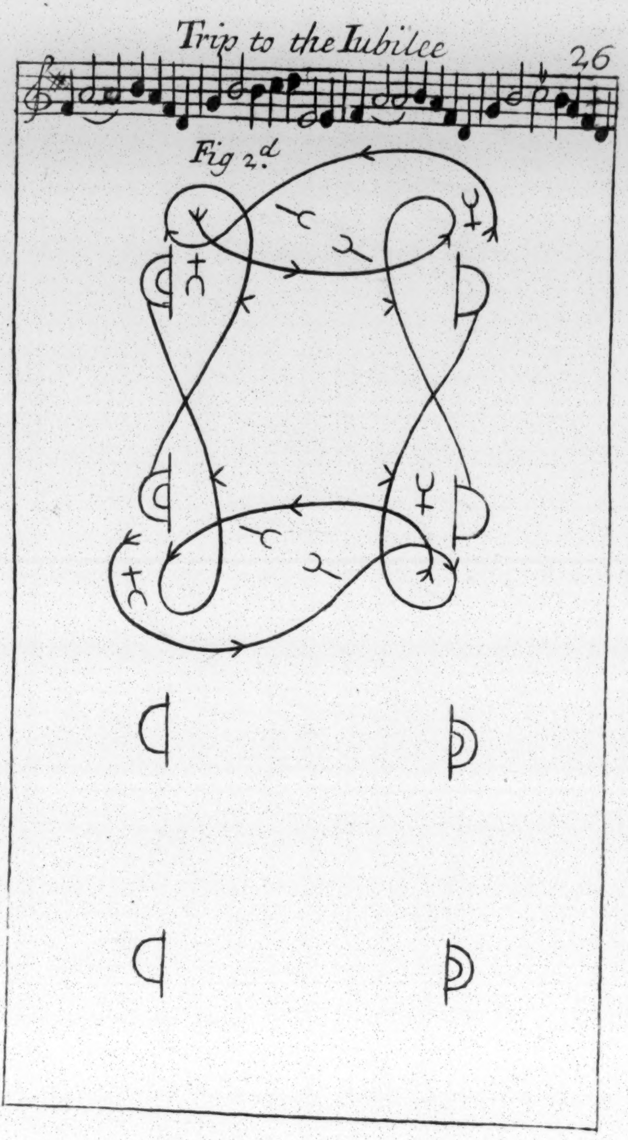
When there is two or more parts in a Country Dance, you'll find the ſame mark'd one upon another and they will be devided by a barr a croſs, of which yͤ uper one ſhall be yͤ firſt, the next yͤ ſecond, and the under one yͤ third, as you may ſee in yͤ Country Dance, call'd yͤ Diligent which has two parts, & the Pantomime which has three.

Whereas Right Hand & left being very difficult for yͤ Reader to explain at firſt view, eſpecialy if it be above three quarters round, I ſhall (therefore) for the greater eaſe of the Reader, write down in the middle of yͤ figure, how often you ought to Right Hand, and left the figure, that is mark'd down for three quarters round, as you'l find in yͤ Great Turk, but if Right Hand and left happen to be done once and a halfe round or more, I ſhall only in the Character (to avoid Confuſion) write downe as before and in words ſpecify how often you are to Right Hand and left.



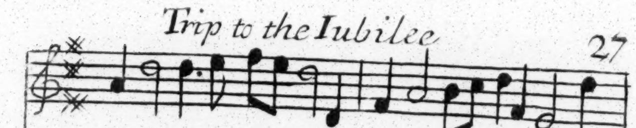
The Trip to the Iubilee

Fig 1st



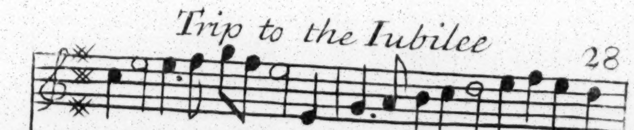
Trip to the Iubilee

Fig 2d



Trip to the Iubilee

Fig 3d



Trip to the Iubilee

Fig. 4th

Trip to the Iubilee

29

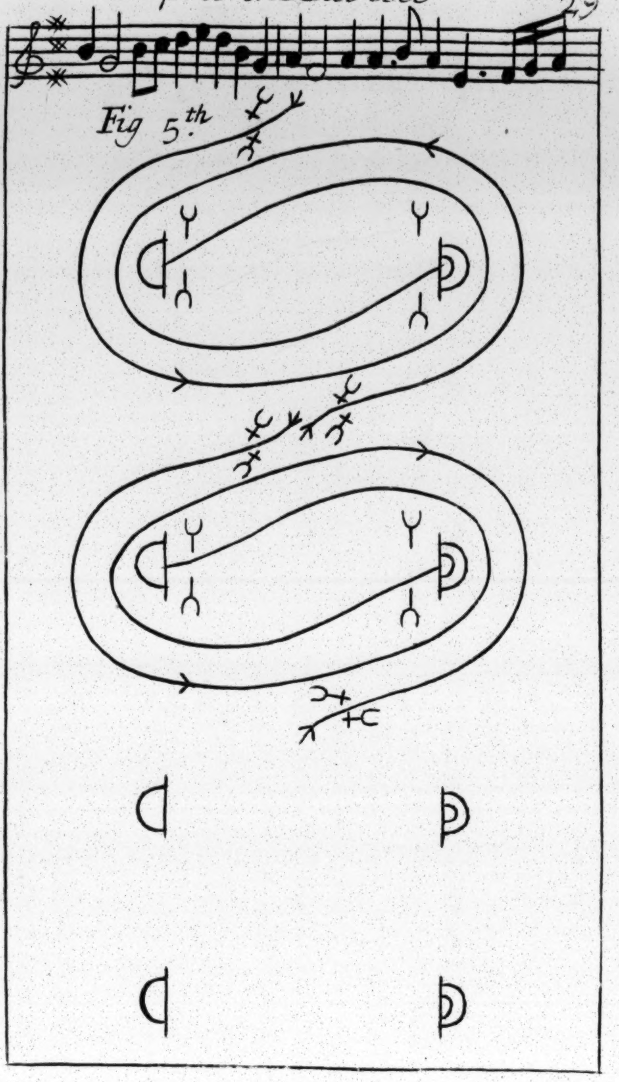


Fig 5th

Trip to the Iubilee

30

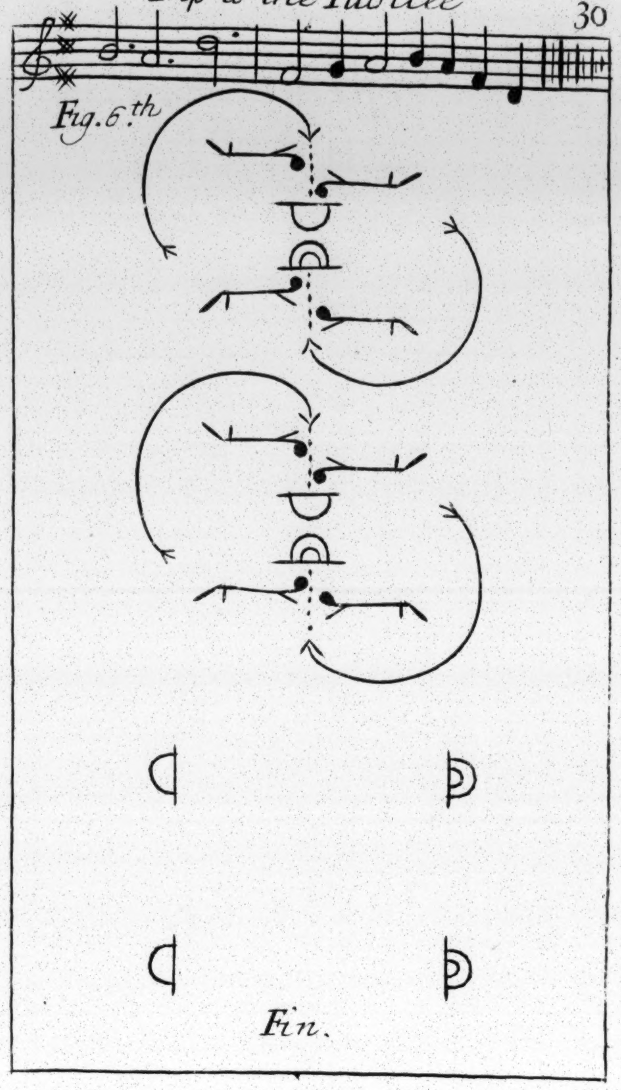
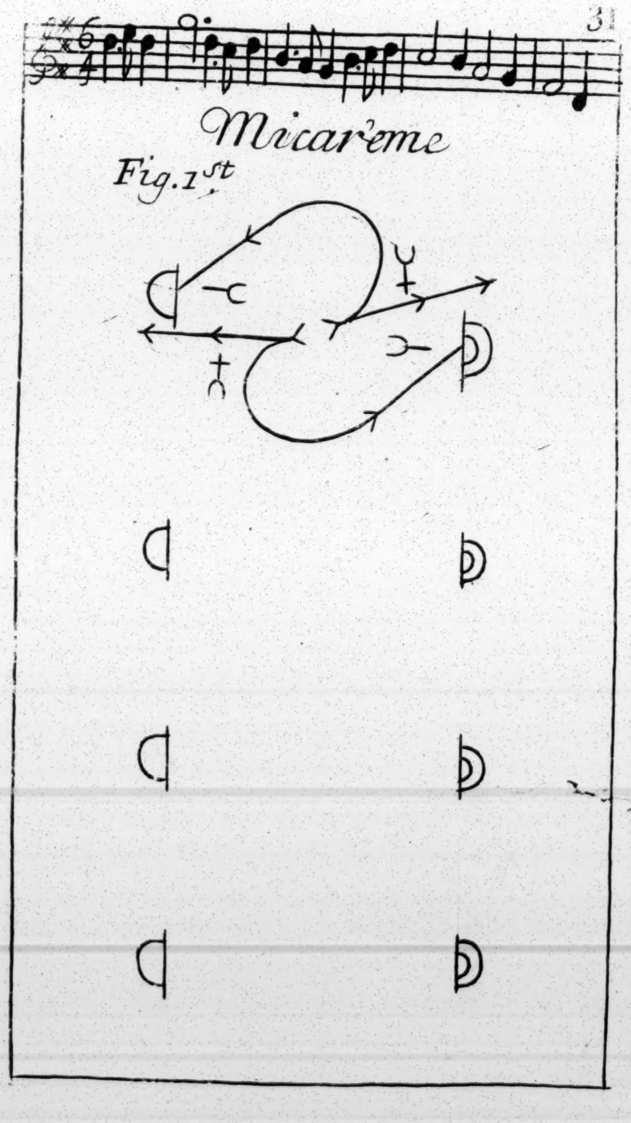


Fig.6th

Fin.

31



Micar'eme

Fig.1st

Micar'eme

32

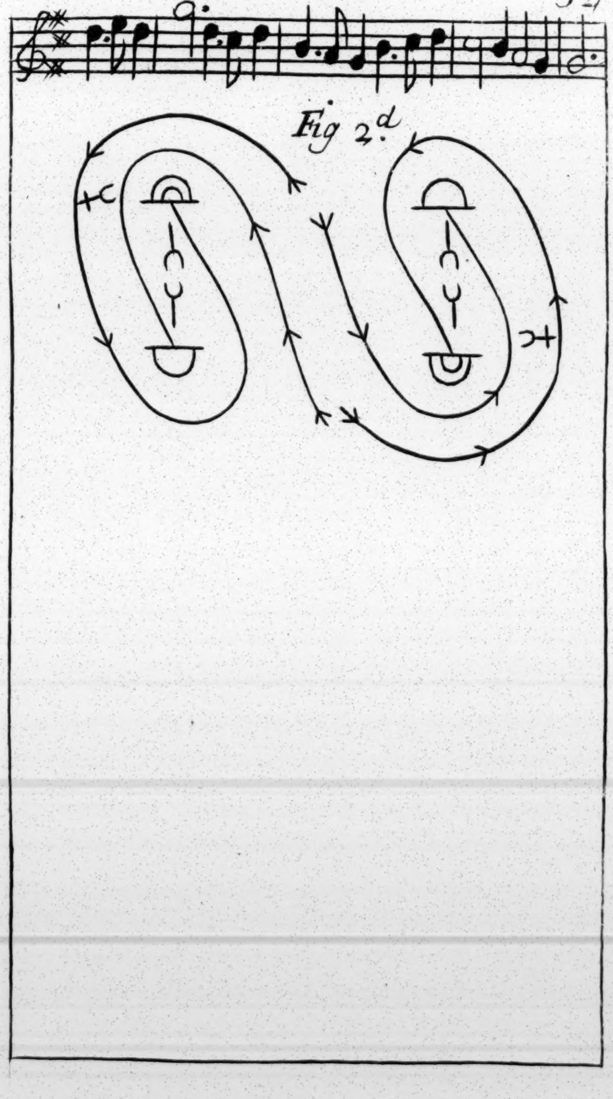


Fig 2d

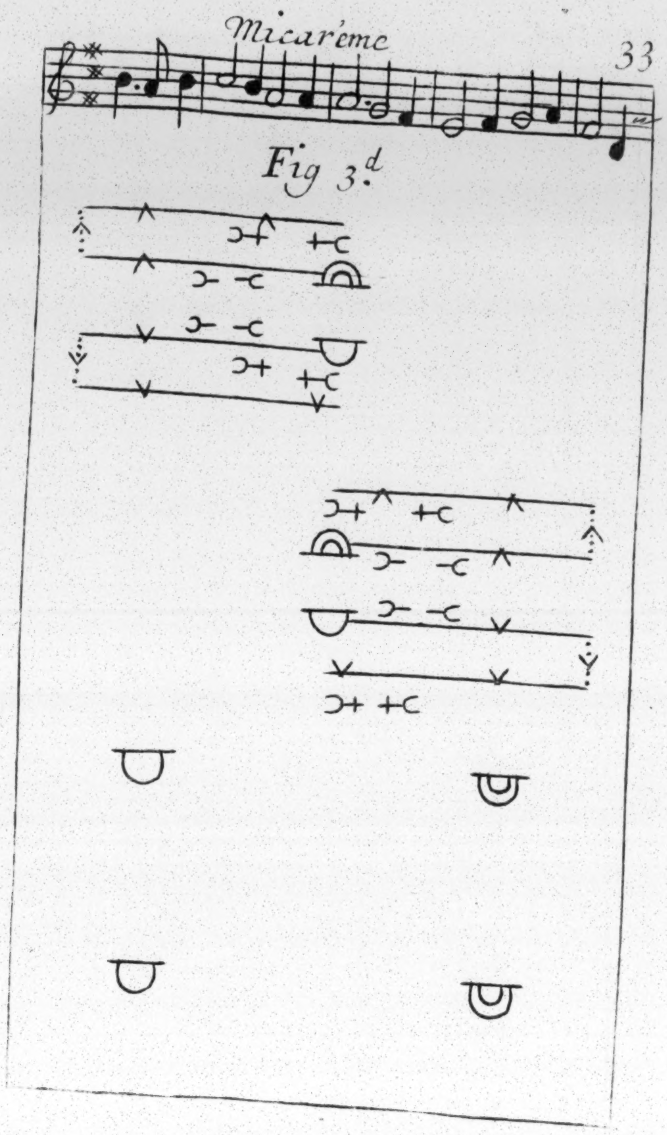

Micarême
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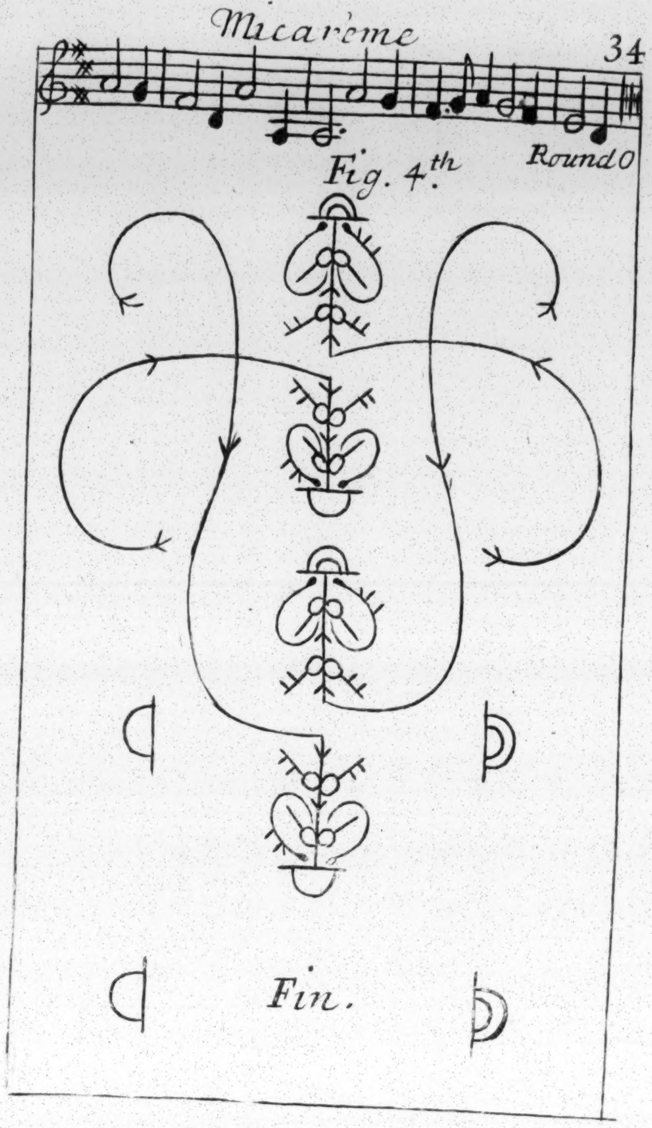
Fig 3.d


Micarême
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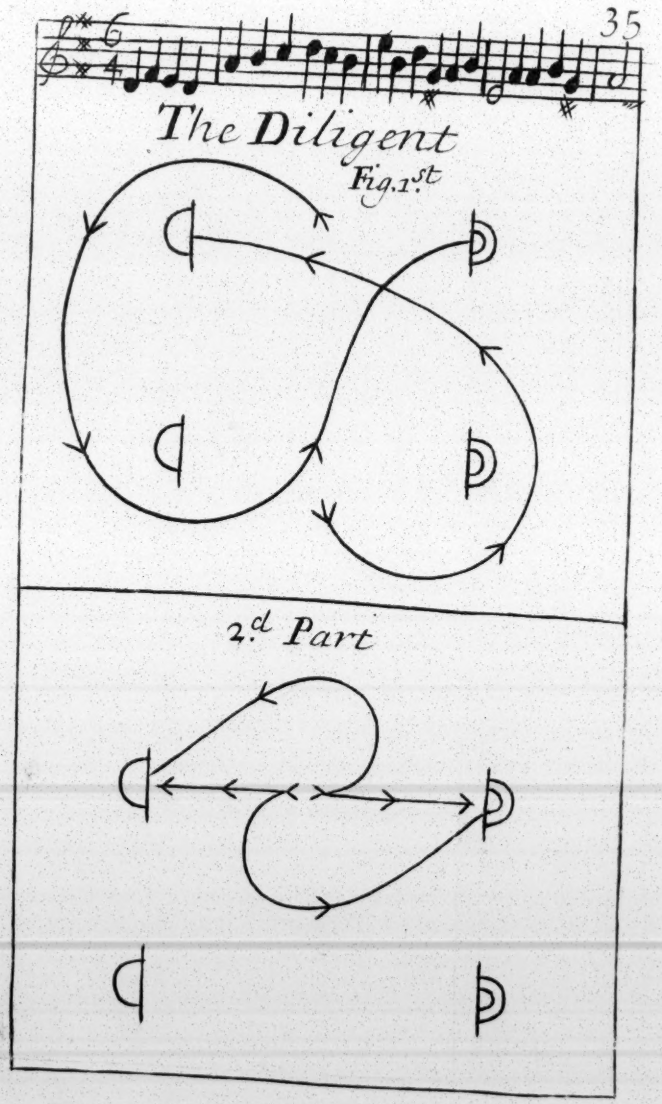
Round O
Fig. 4.th
Fin.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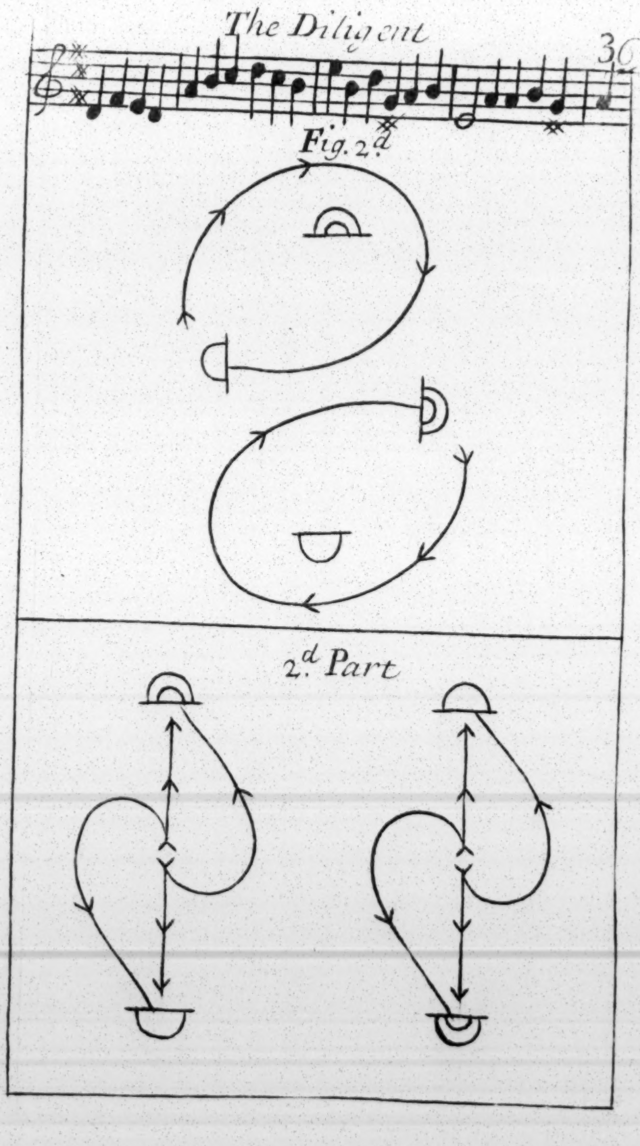
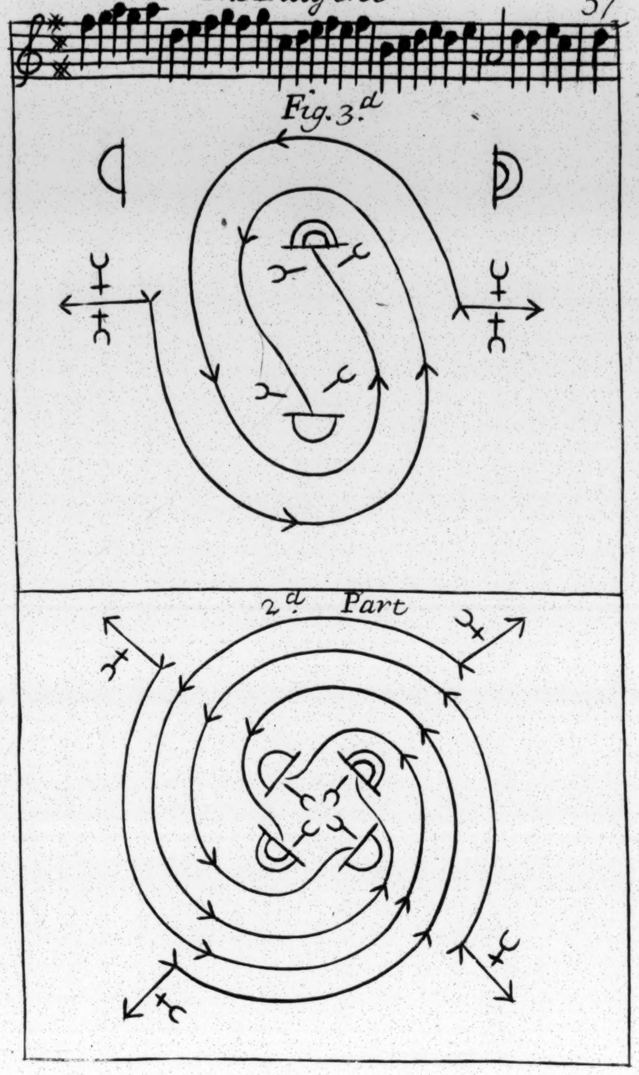
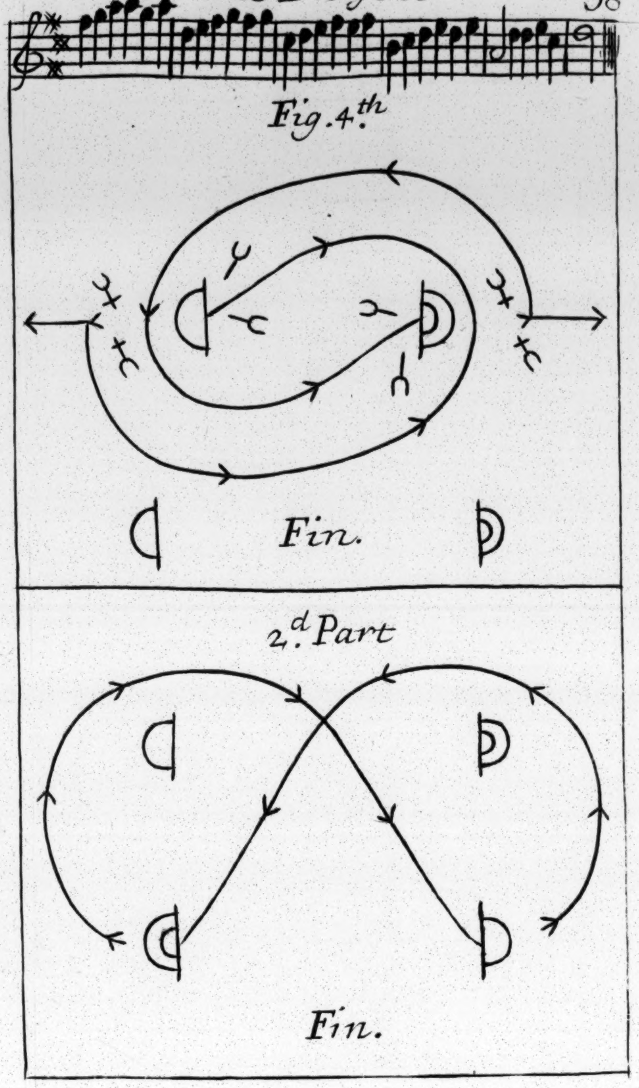
The Diligent
Fig. 1.st
2.d Part


The Diligent
36
Fig. 2.d
2.d Part

The Diligent 37



The Diligent 38



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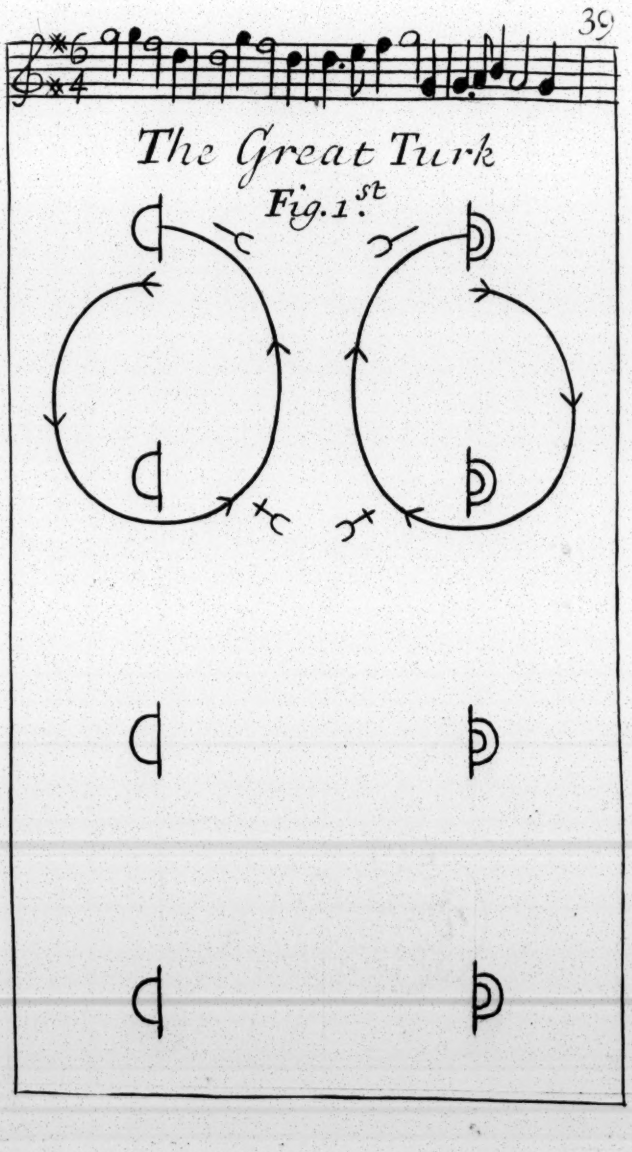
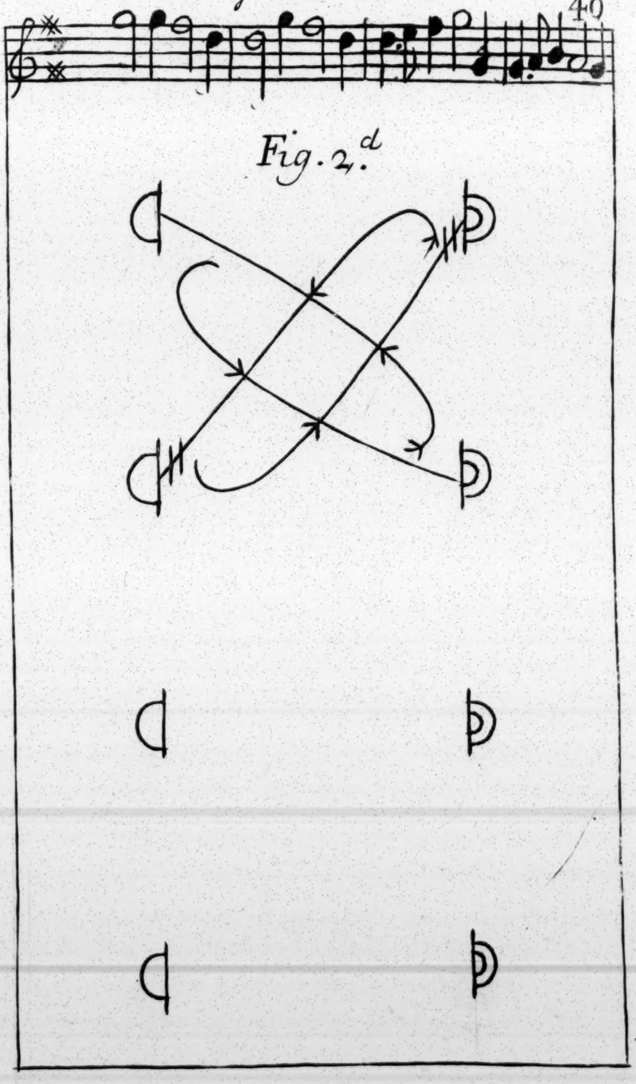


The Great Turk 40



The Great Turk

41

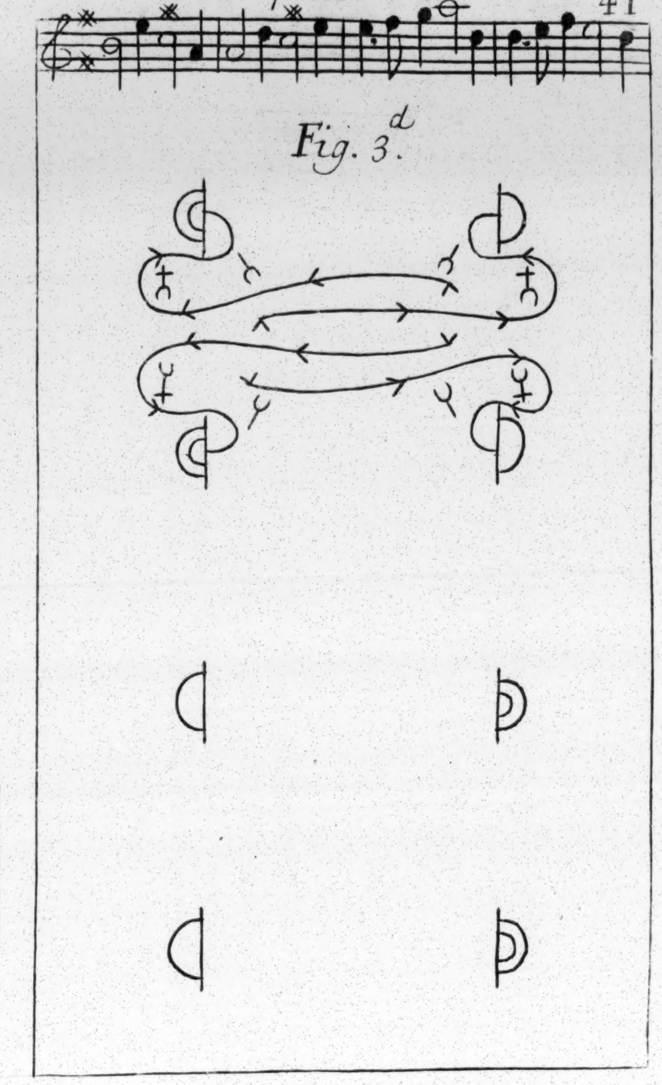


Fig. 3d.

The Great Turk

42

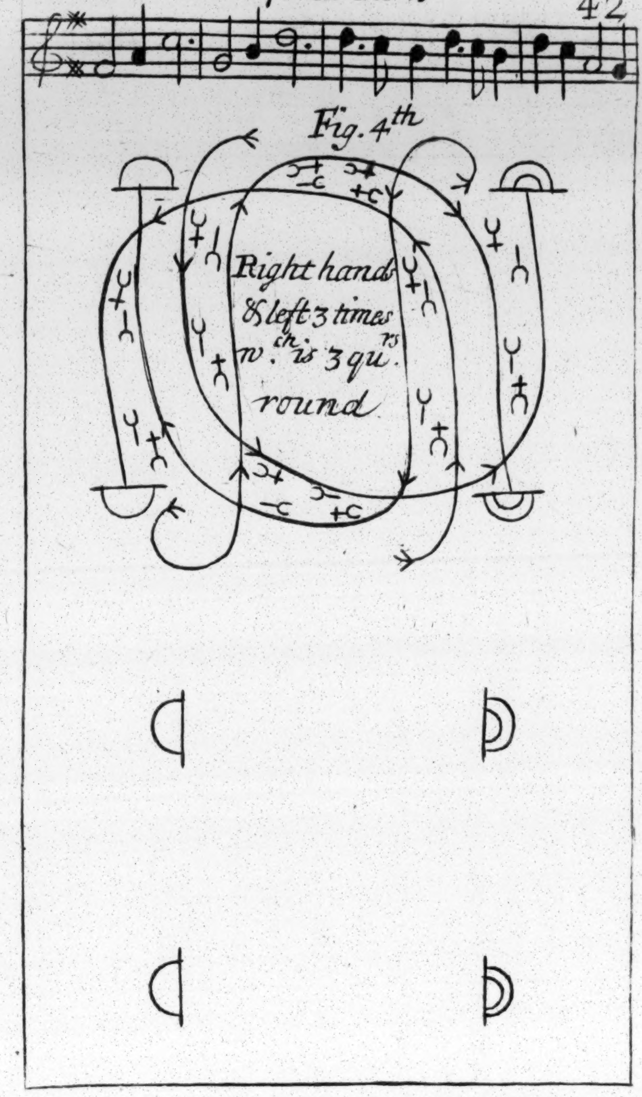


Fig. 4th

The Great Turk

43

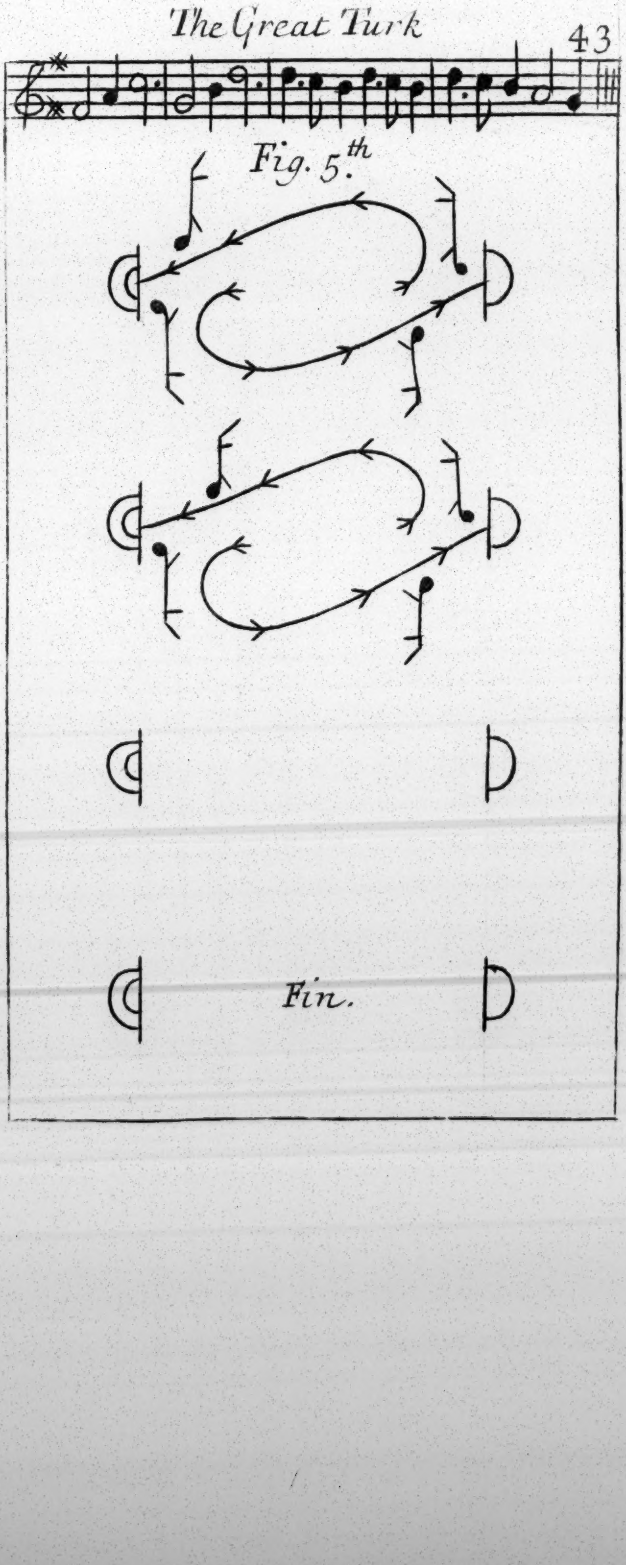
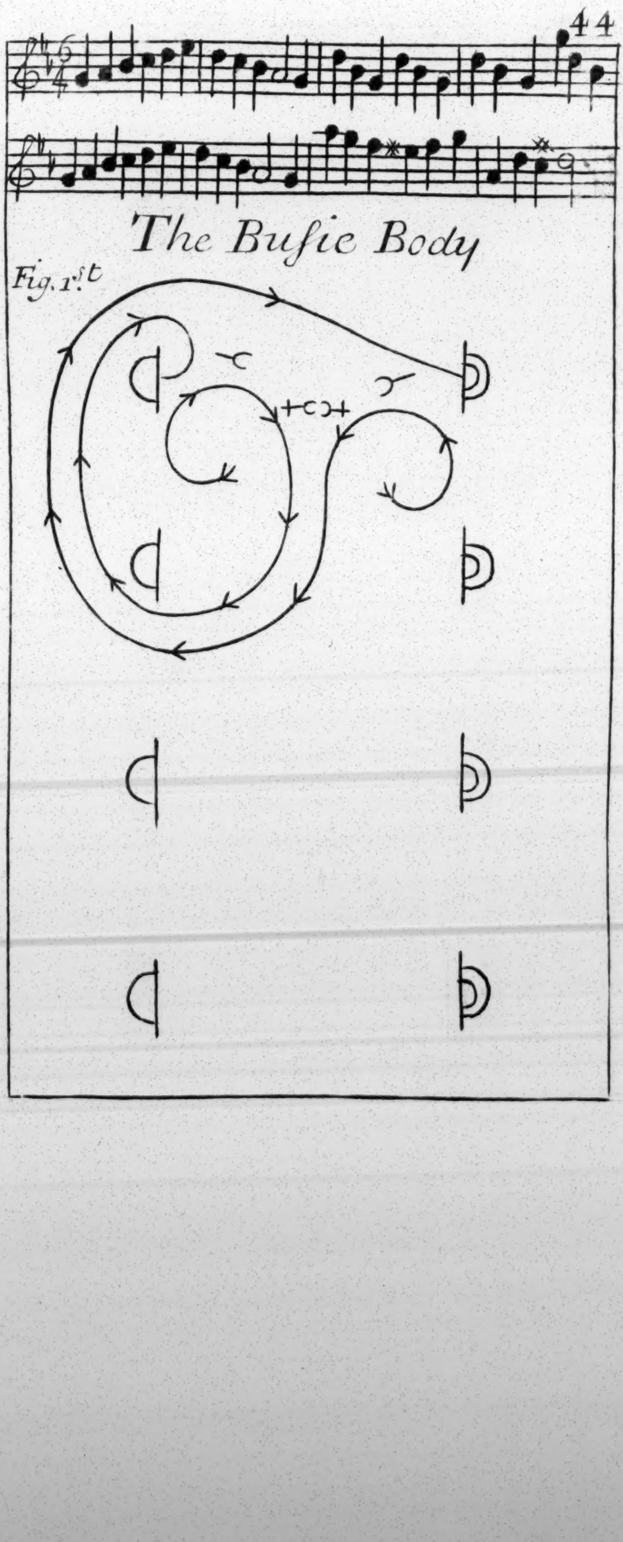


Fig. 5th

44



The Buſie Body

Fig. 1st

The Buſie Body 45

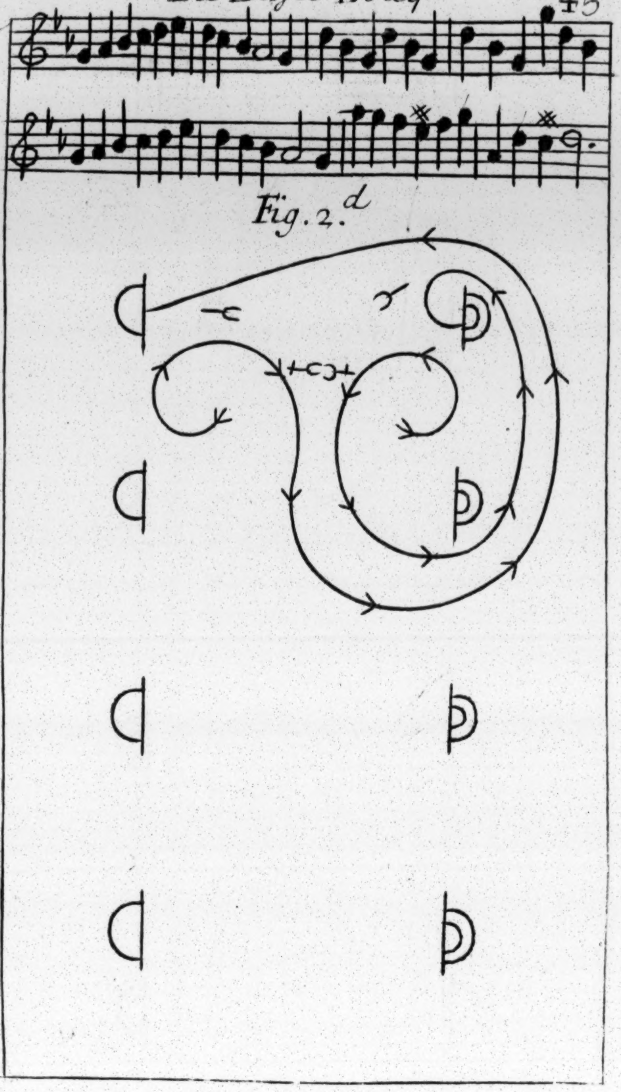


Fig. 2.d

The Buſie Body 46

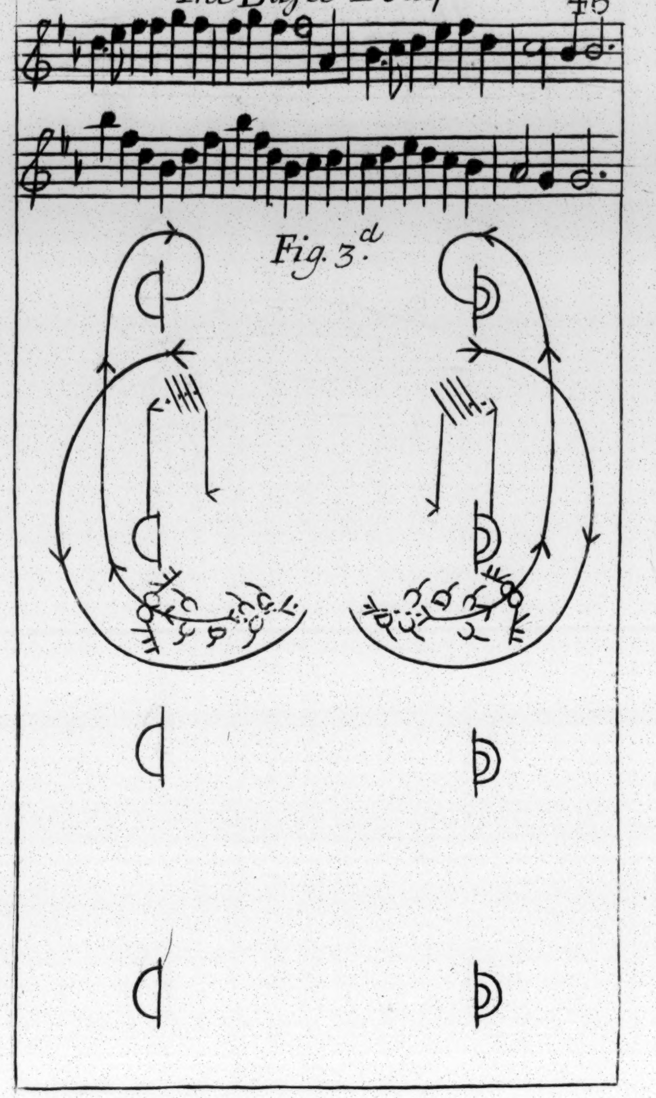


Fig. 3.d

The Buſie Body 47

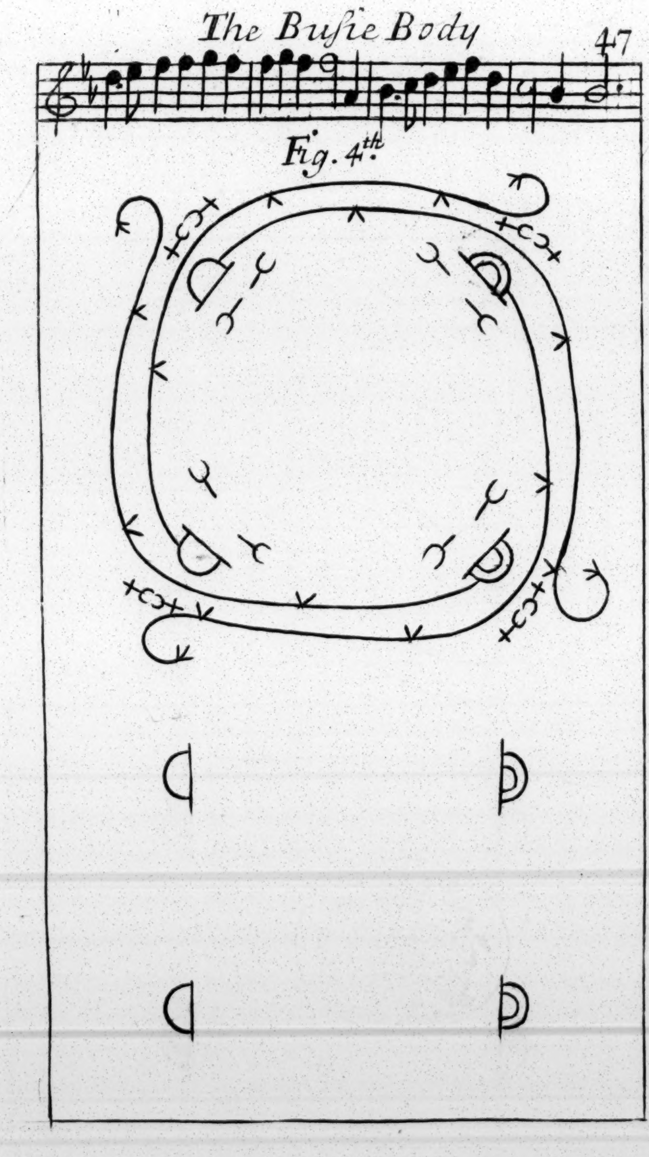


Fig. 4th

The Buſie Body 48

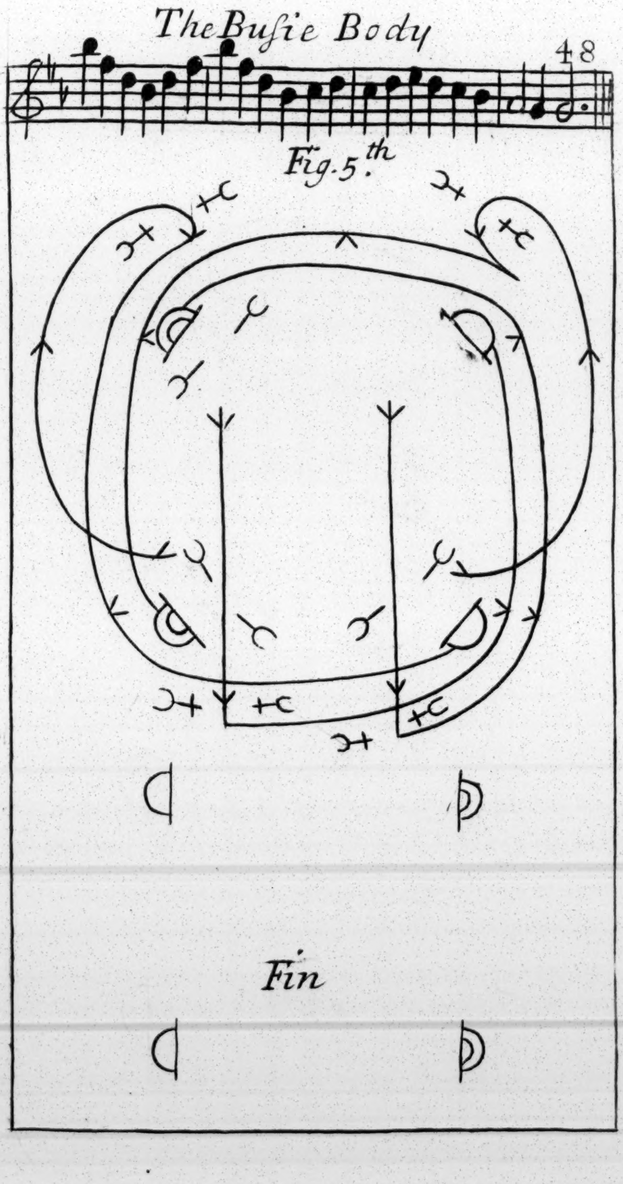
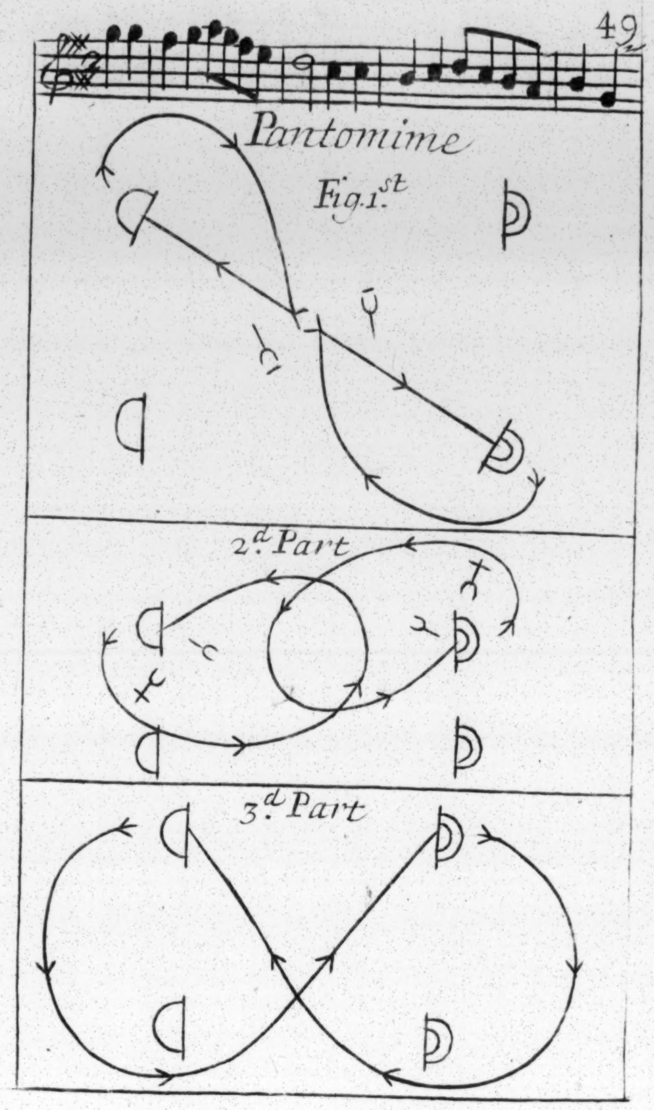


Fig. 5th

Fin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Pantomime
Fig. 1st
2d. Part
3d. Part

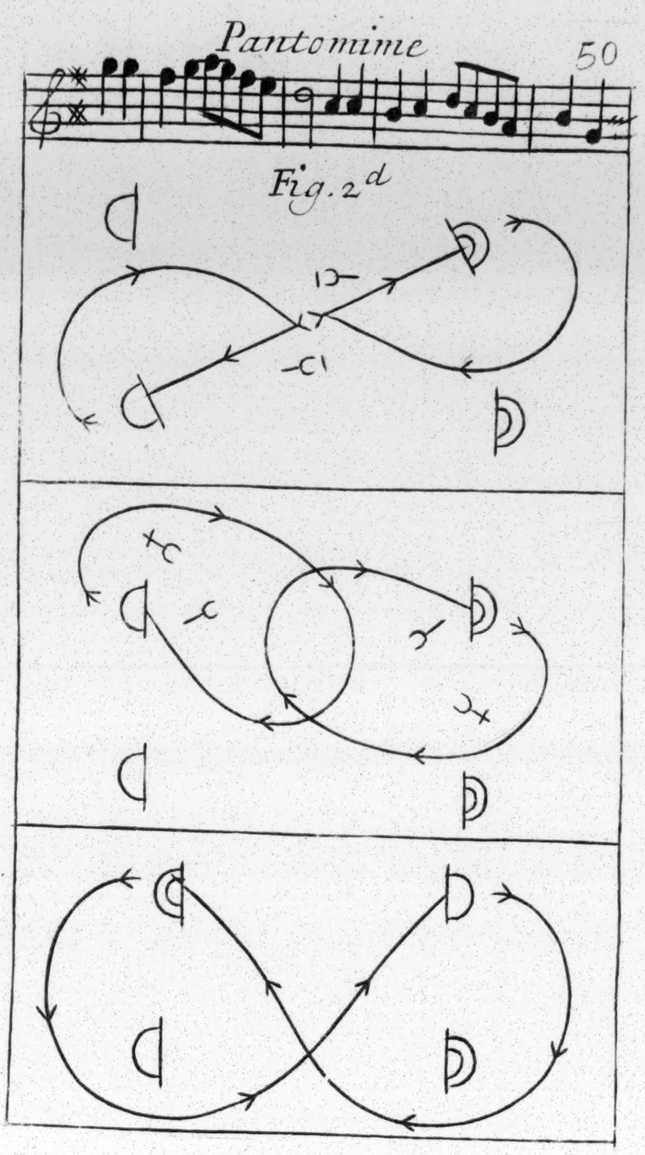
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Fig. 2d

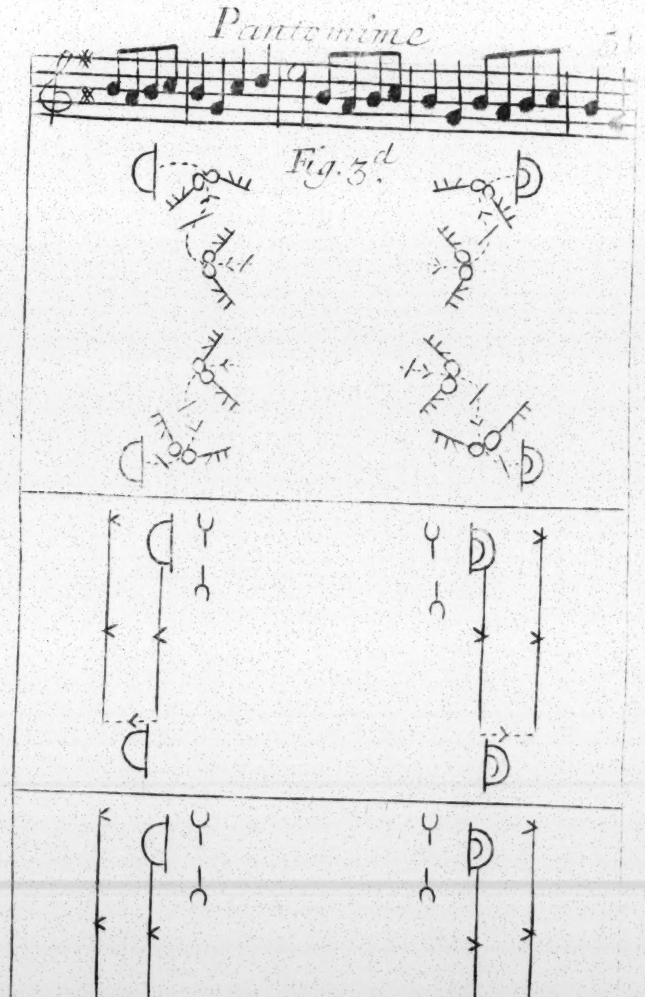
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Fig. 3d

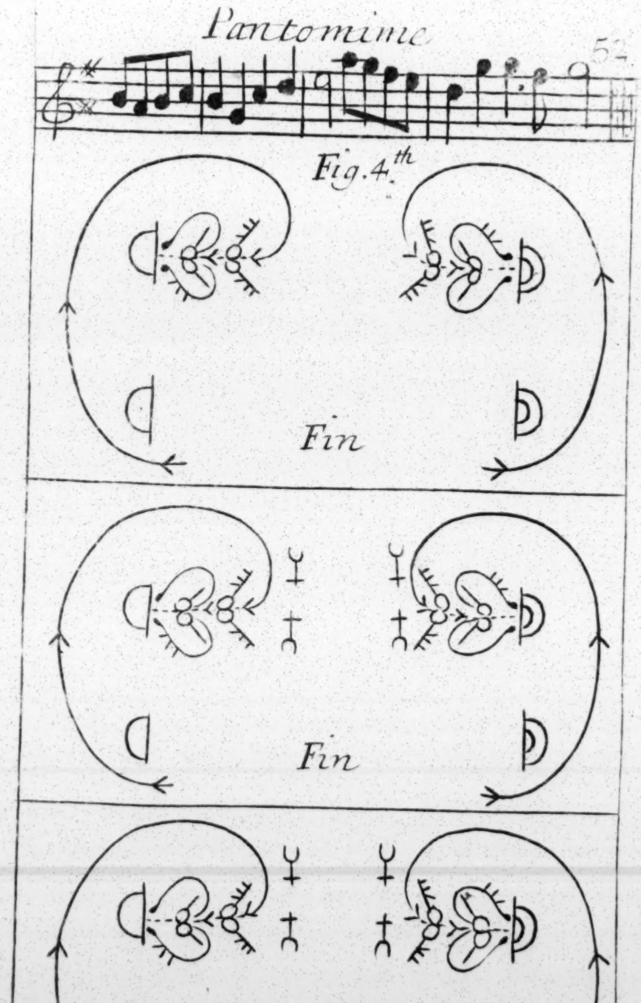
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Fig. 4th
Fin
Fin
Fin

Gasconne

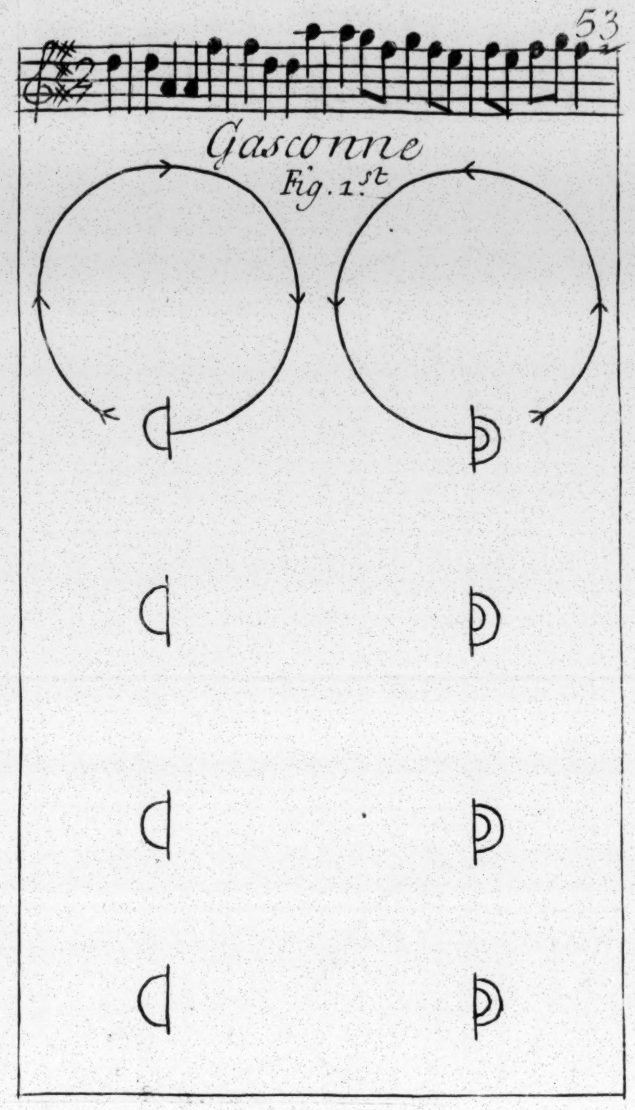


Fig. 1.st

Gasconne

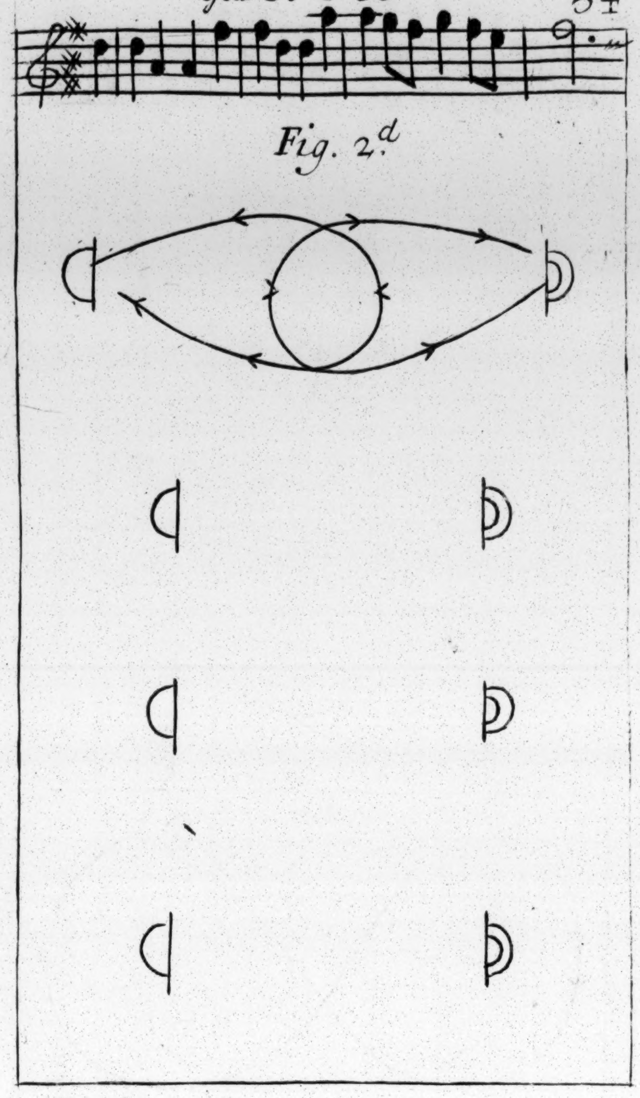


Fig. 2.d

Gasconne

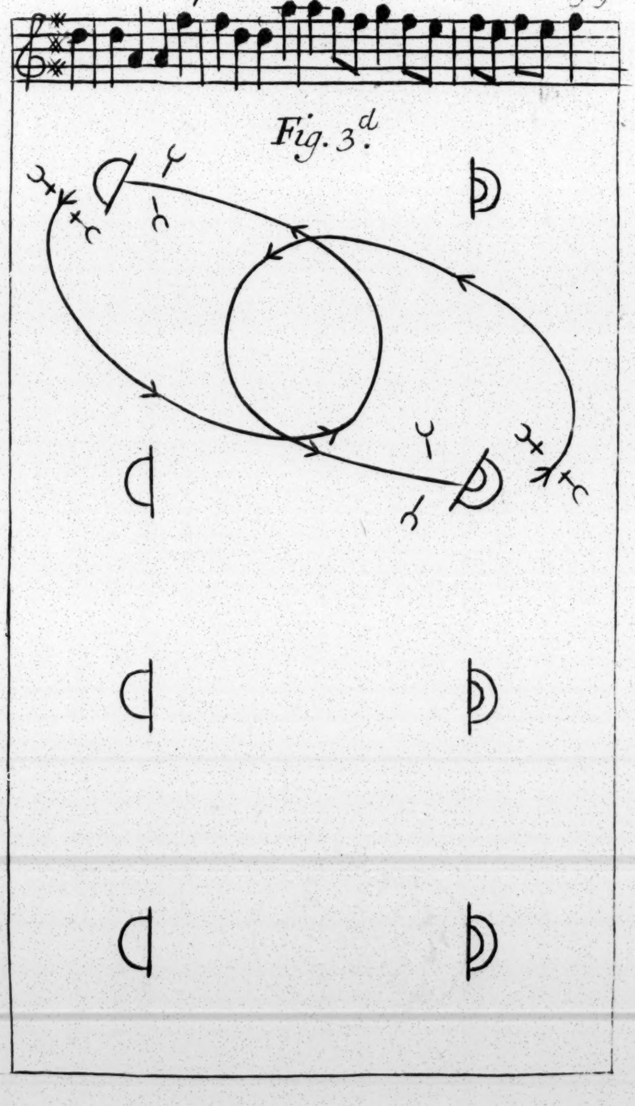


Fig. 3.d

Gasconne

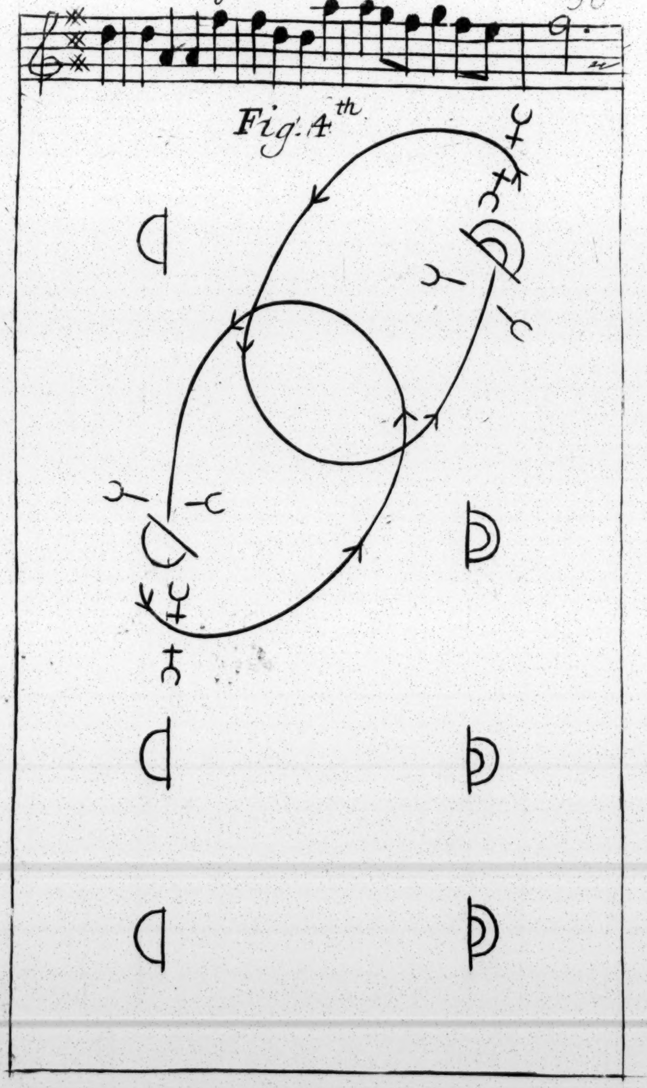


Fig. 4.th

Gasconne 57

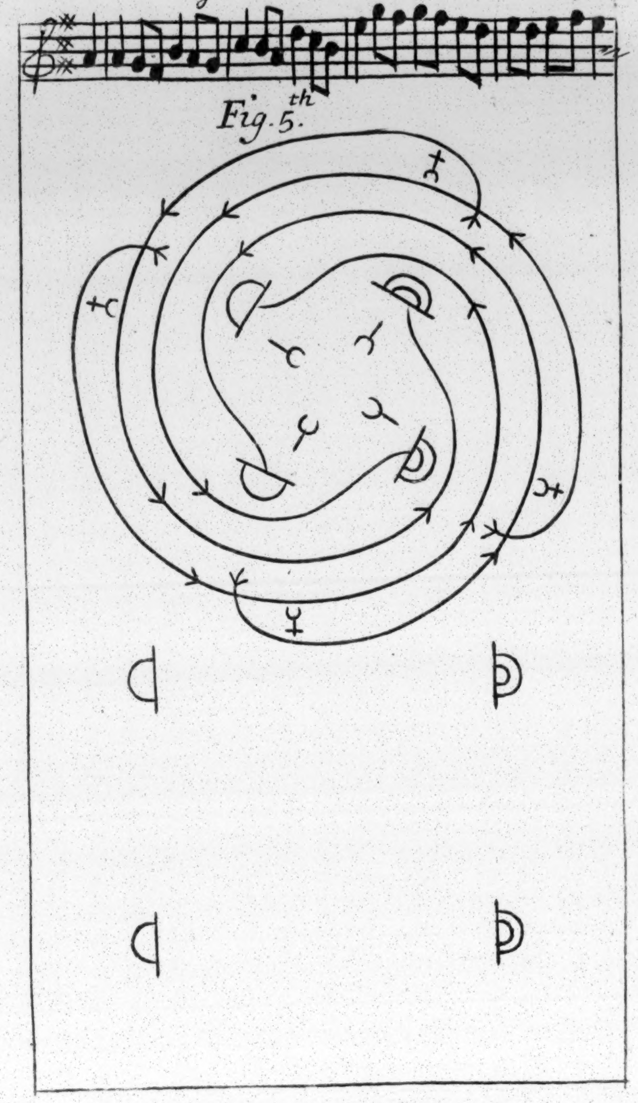


Fig. 5th.

Gasconne 58

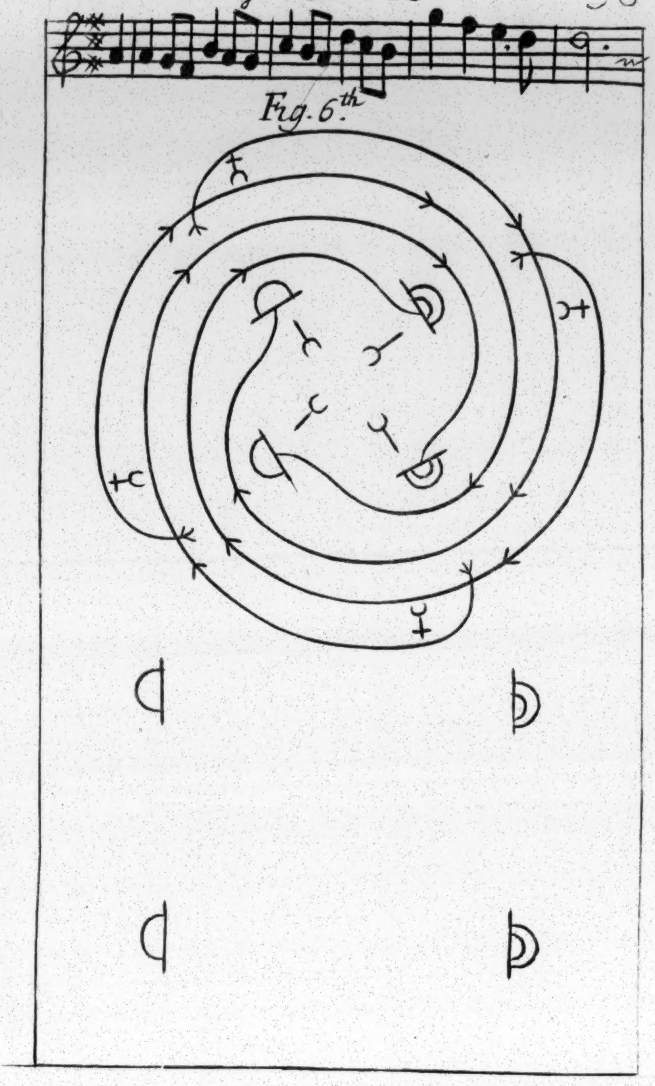


Fig. 6th.

Gasconne 59

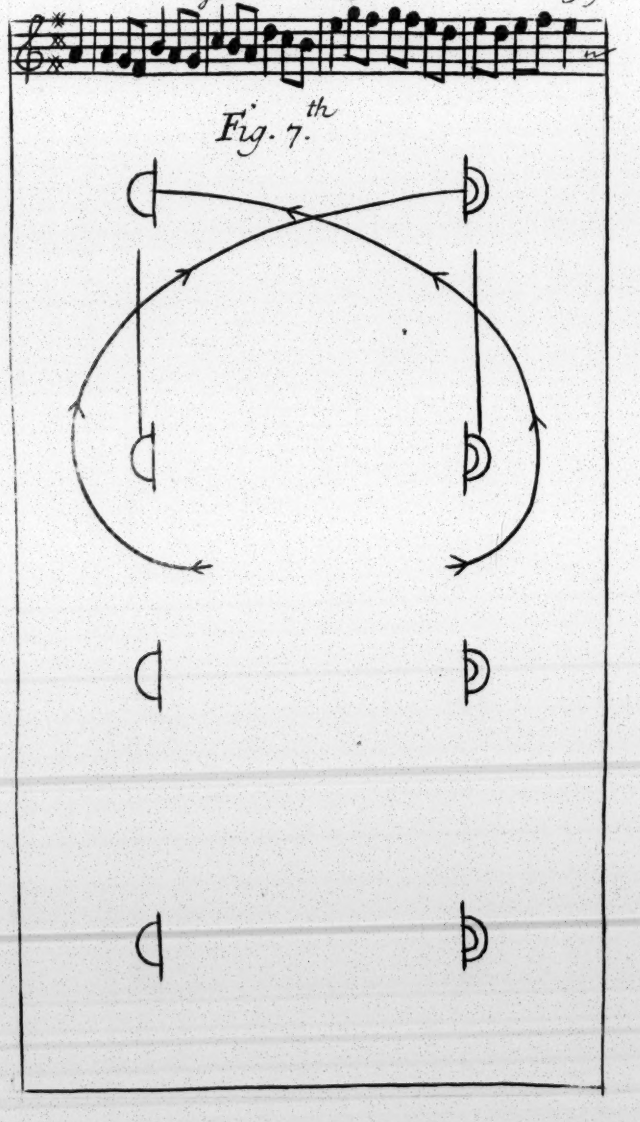


Fig. 7th.

Gasconne 60

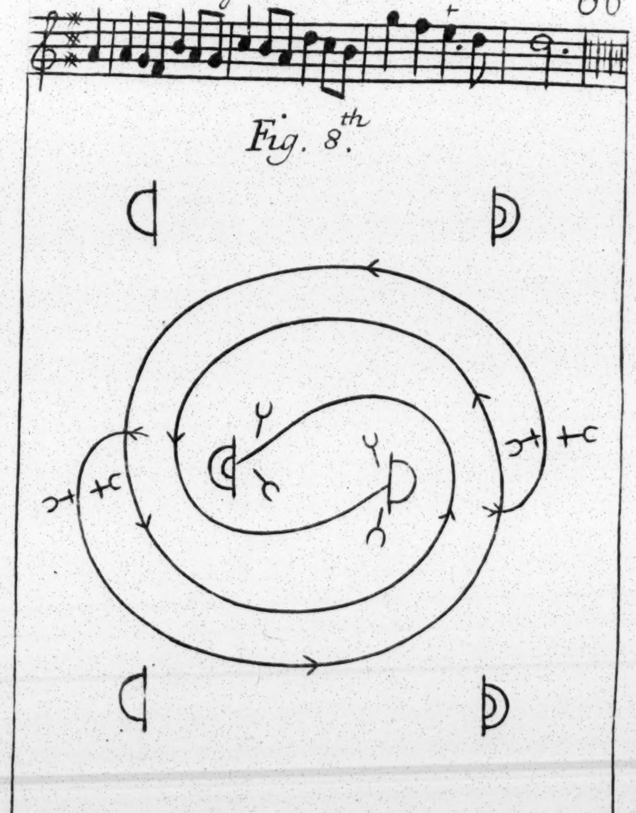
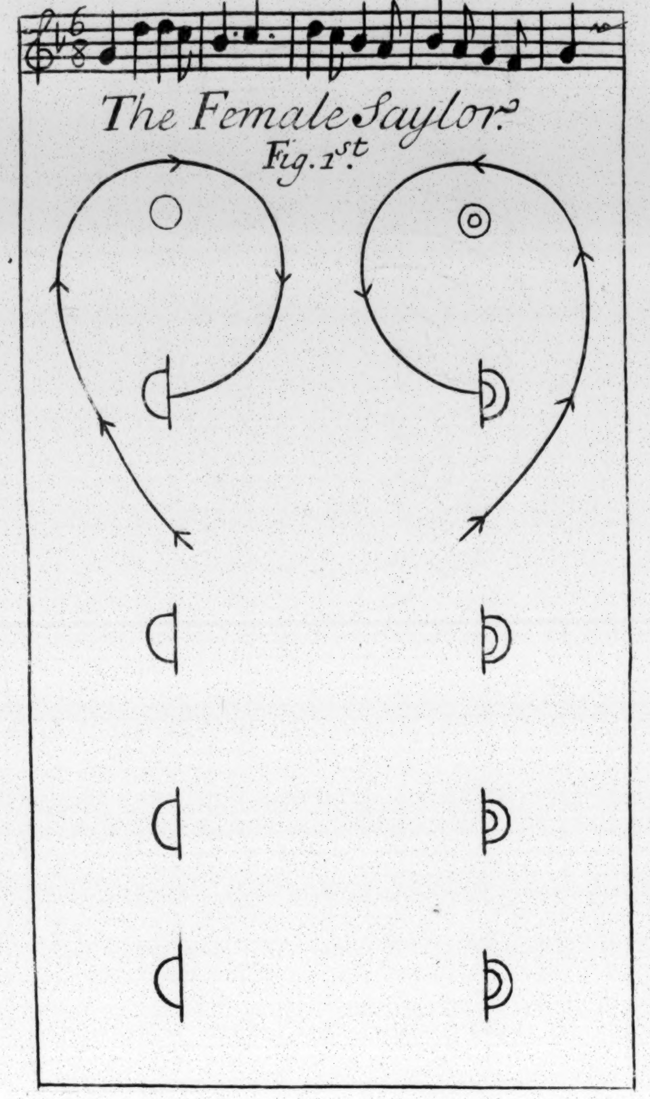


Fig. 8th.

Fin.

61



The Female Saylor

Fig. 1st

The Female Saylor 62

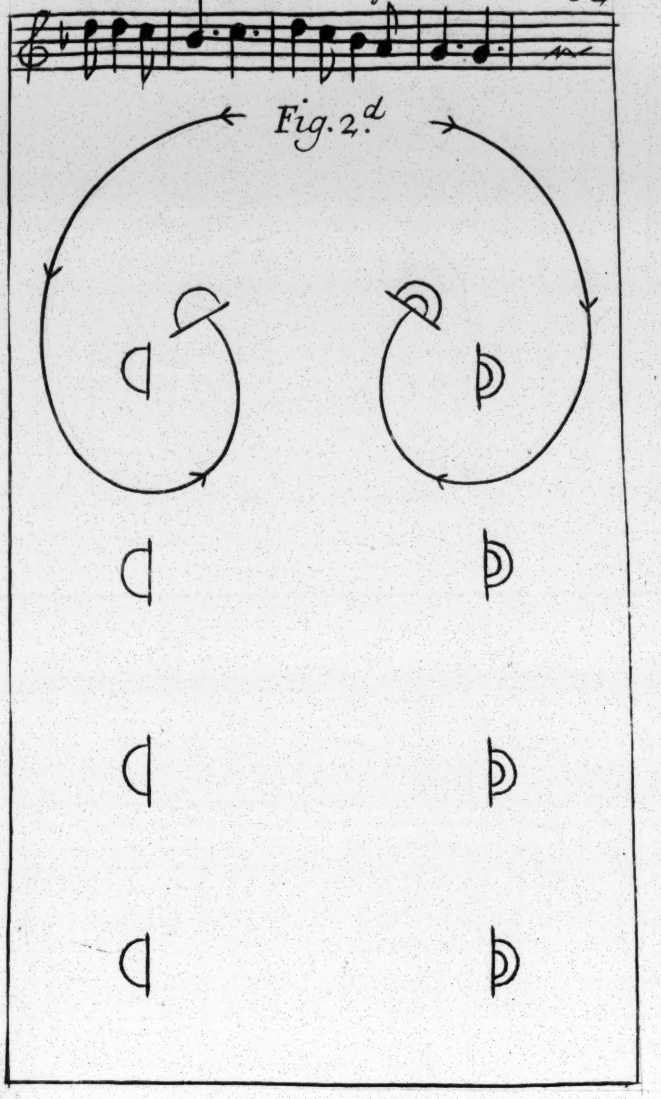


Fig. 2d

The Female Saylor 63

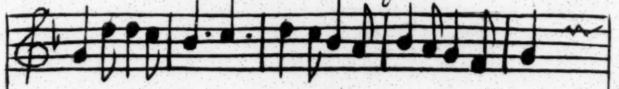


Fig. 3d

The Female Saylor 64

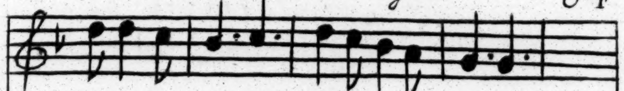


Fig. 4th

The Female Saylor 65

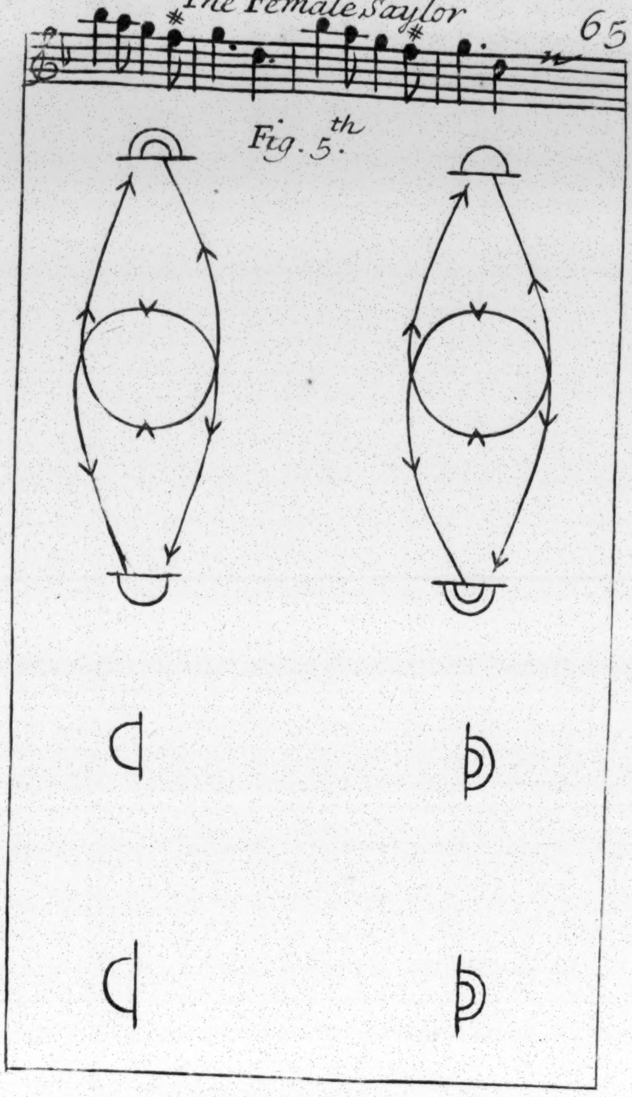


Fig. 5th

The Female Saylor 66

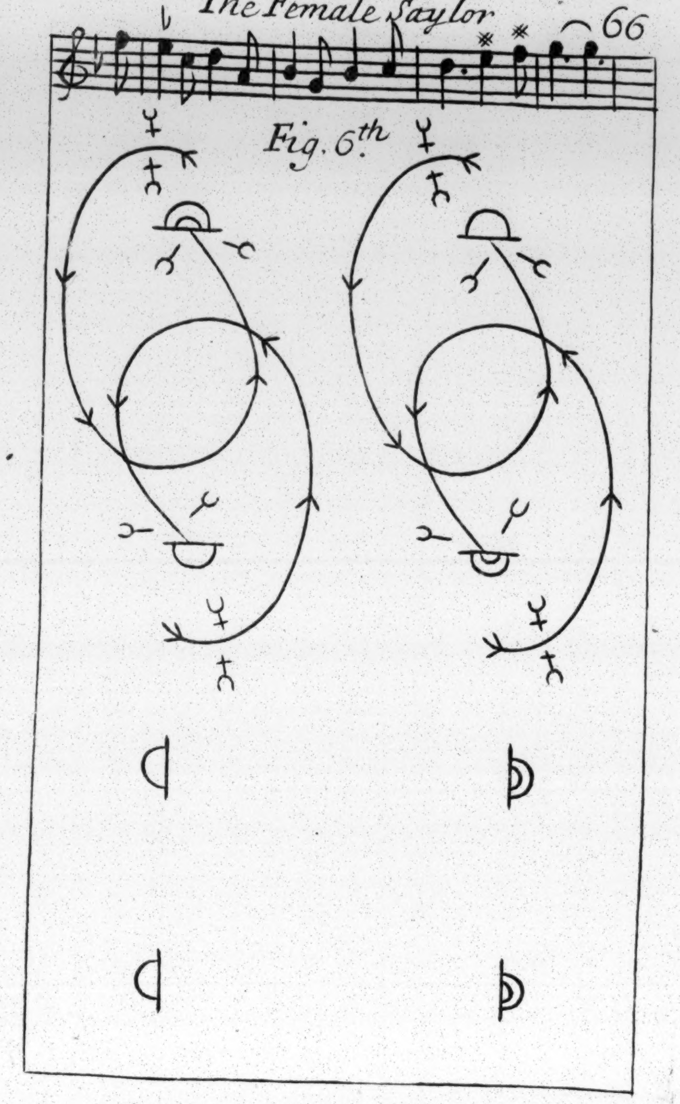


Fig. 6th

The Female Saylor 67

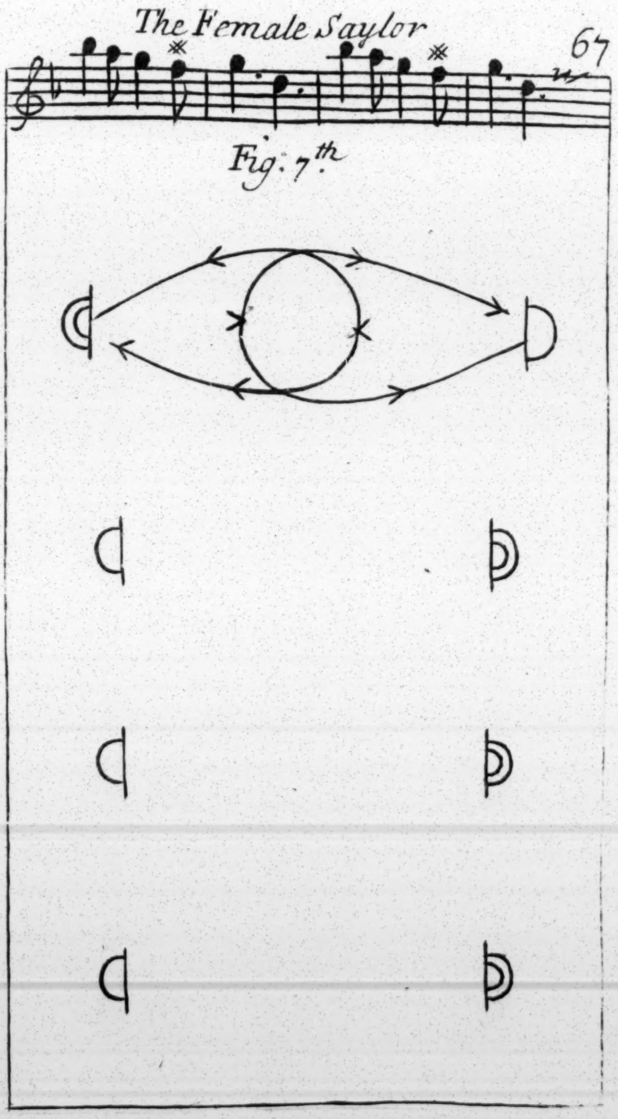


Fig. 7th

The Female Saylor 68

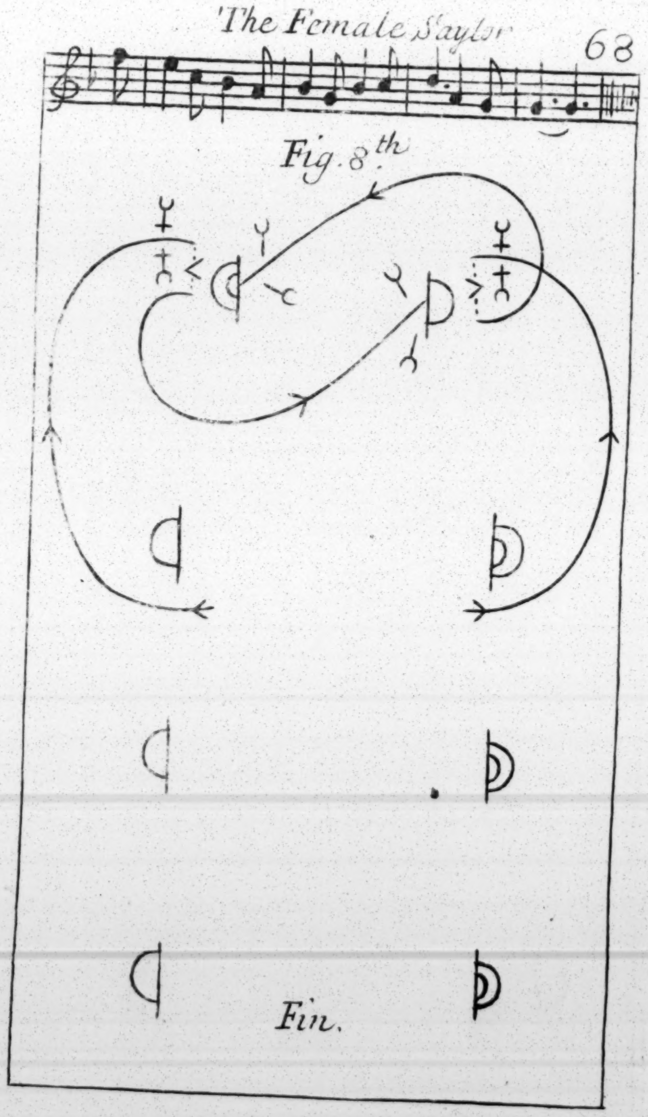
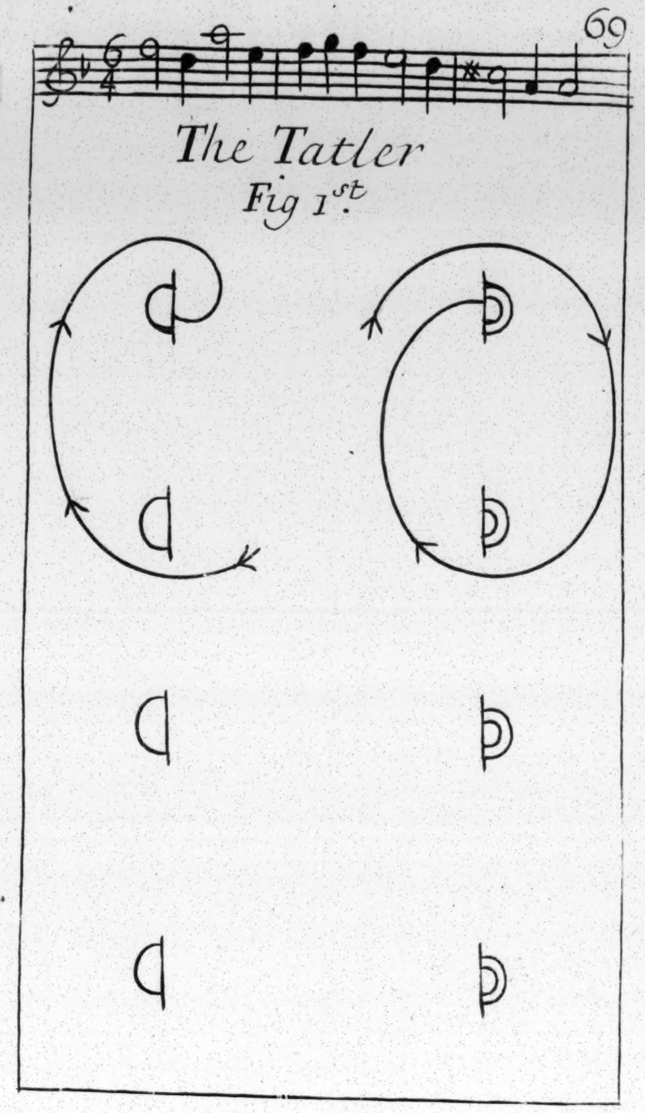
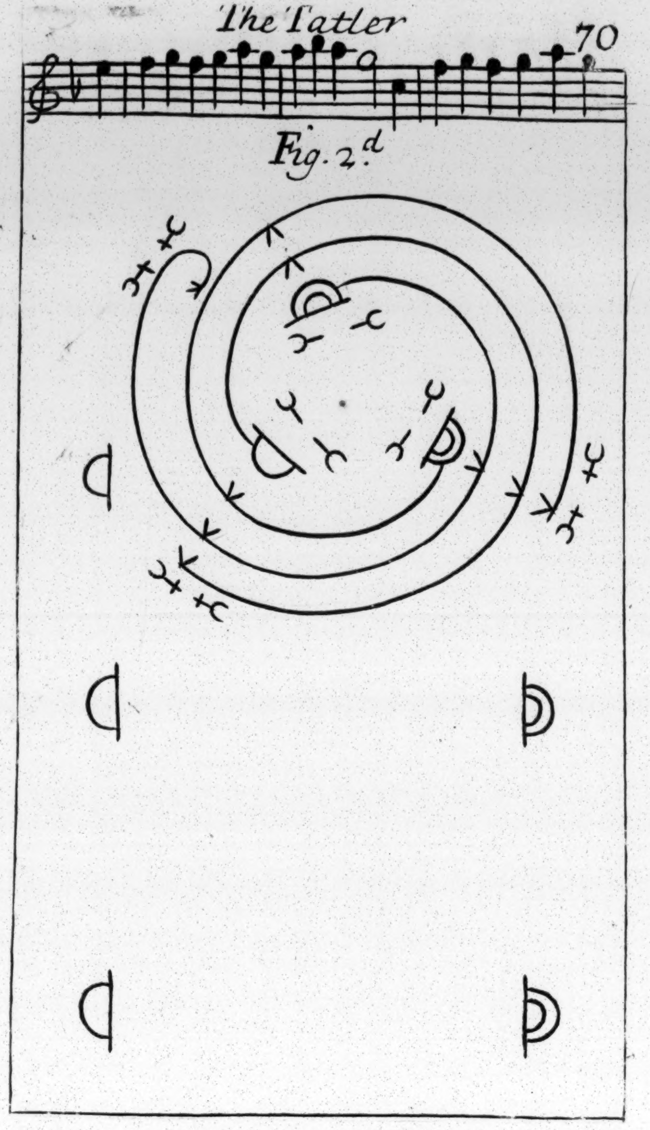


Fig. 8th



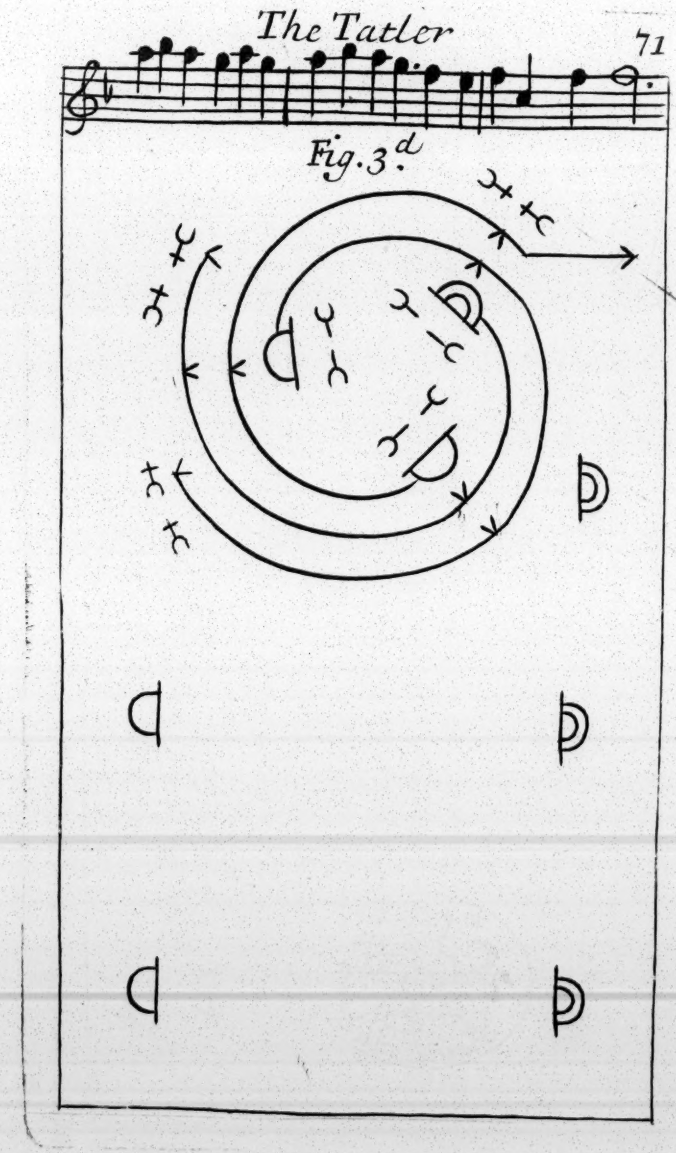
The Tatler

Fig 1st.



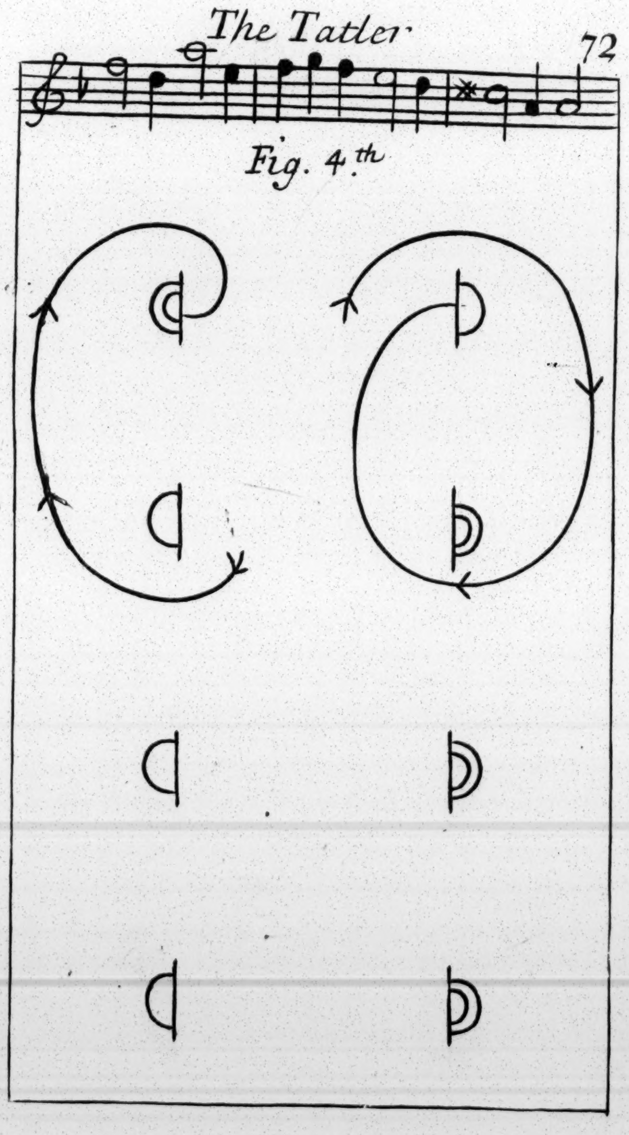
The Tatler

Fig. 2d.



The Tatler

Fig. 3d.



The Tatler

Fig. 4th.

The Tatler

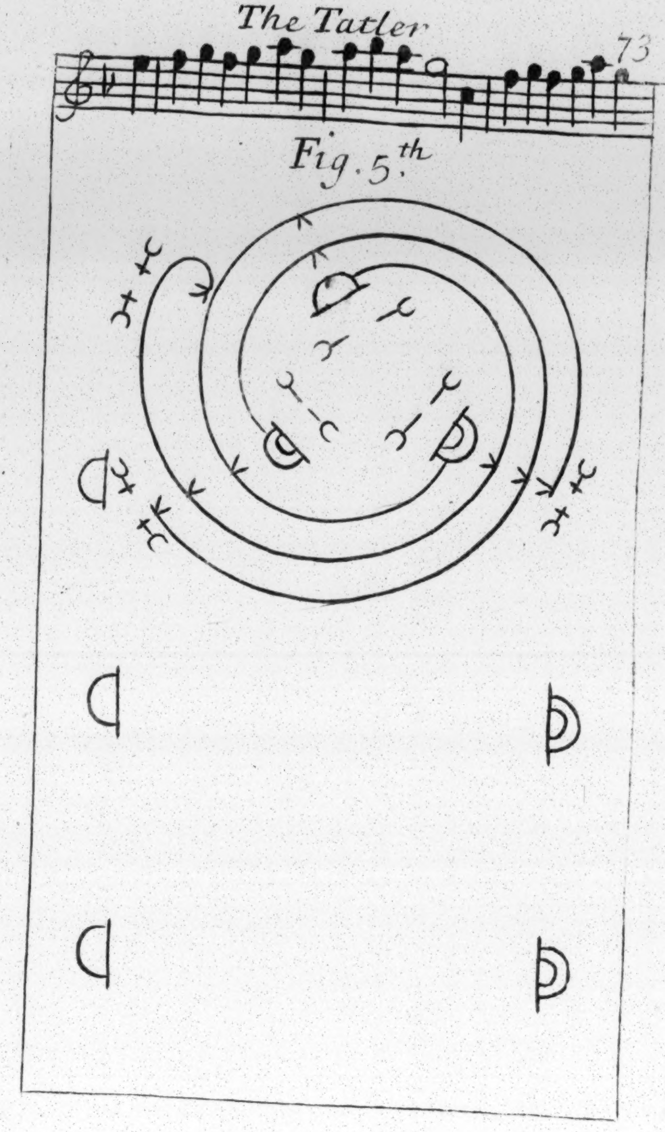


Fig. 5th

The Tatler

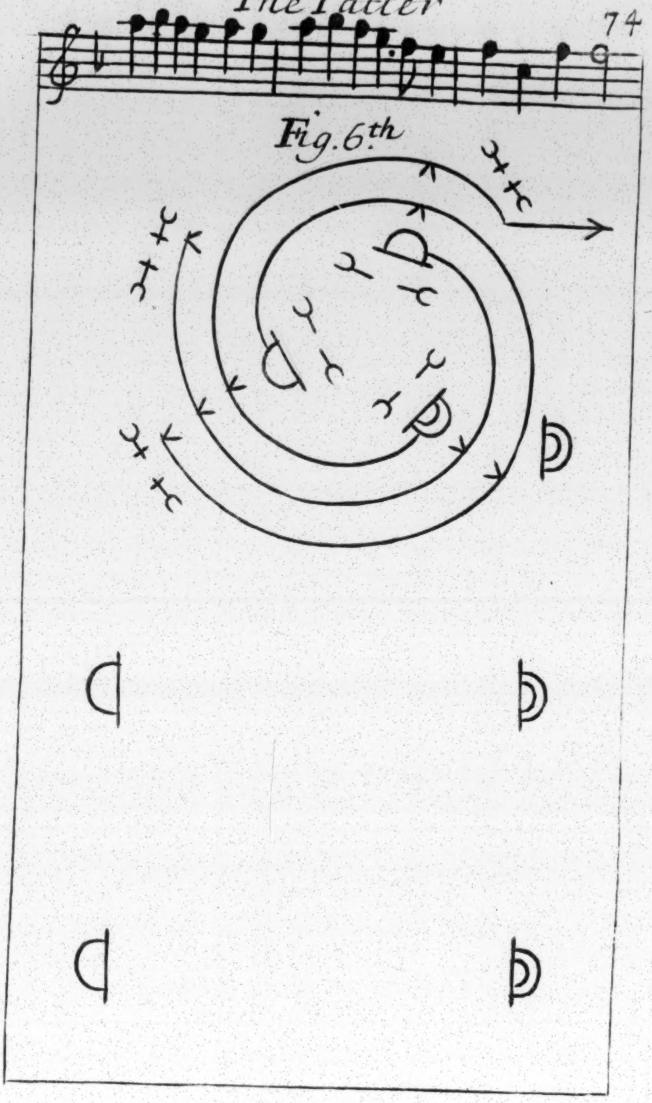


Fig. 6th

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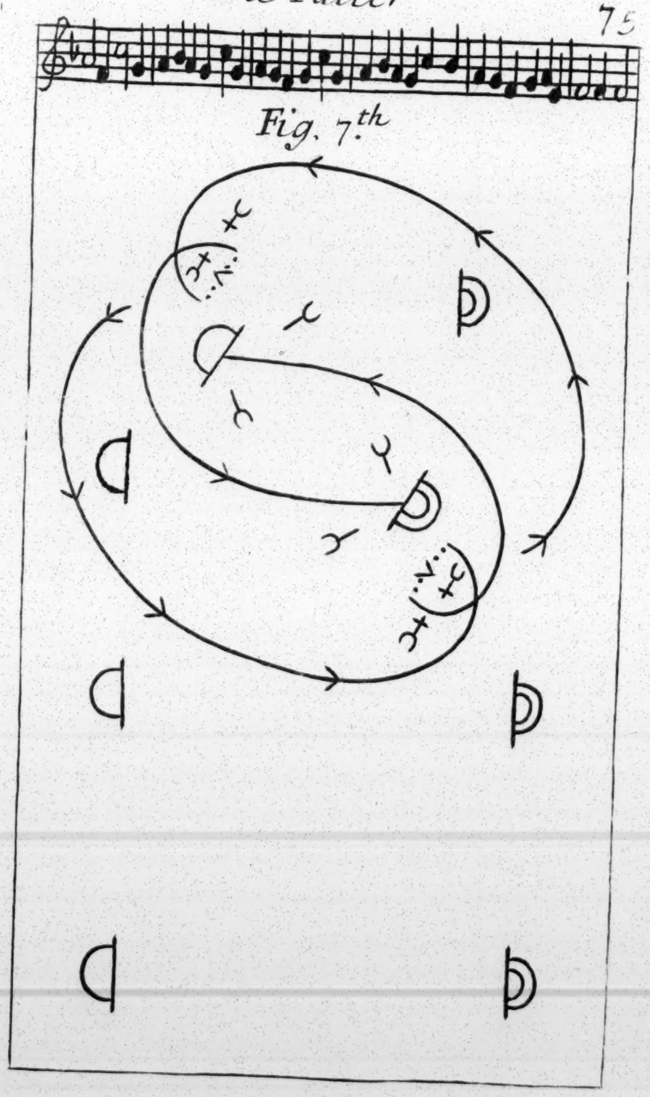


Fig. 7th

The Tatler

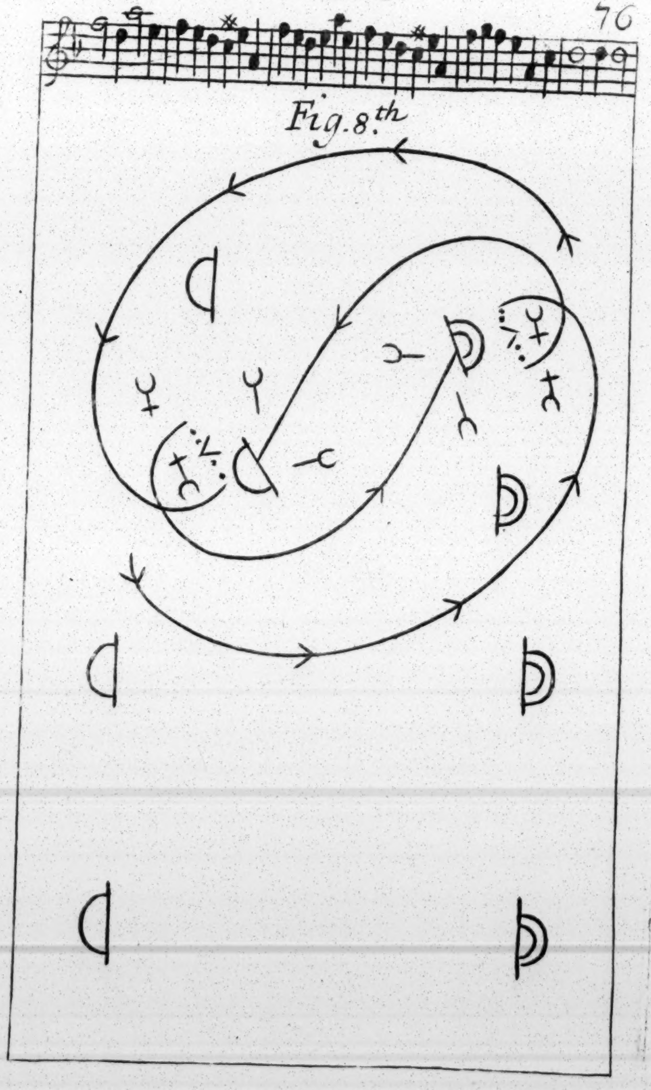


Fig. 8th

The Tatler

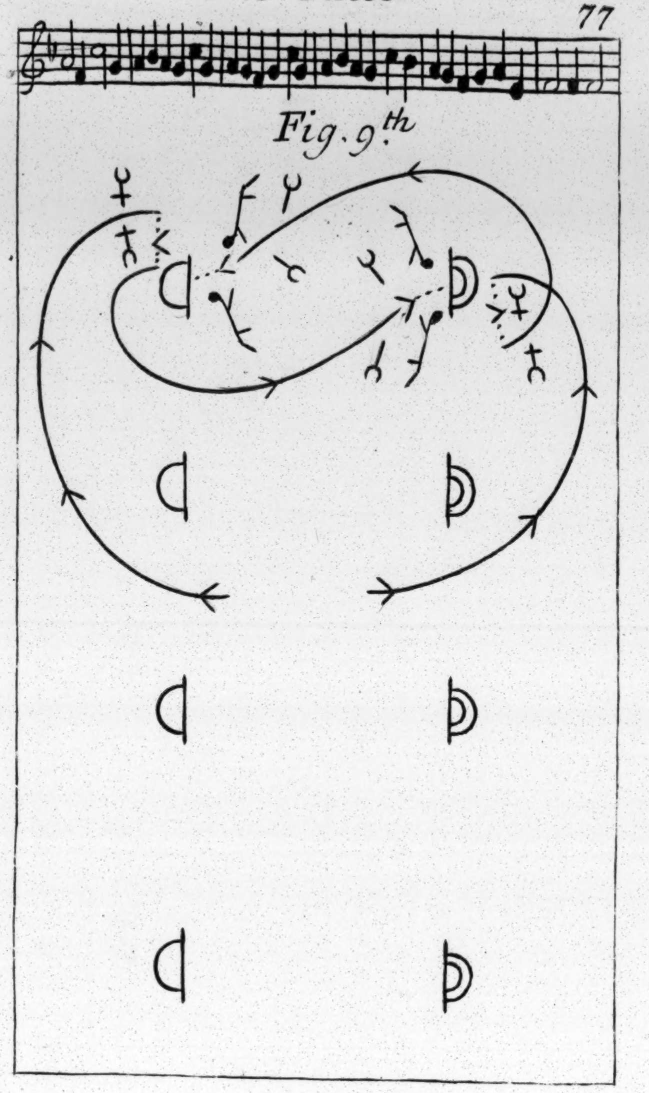


Fig. 9th

The Tatler

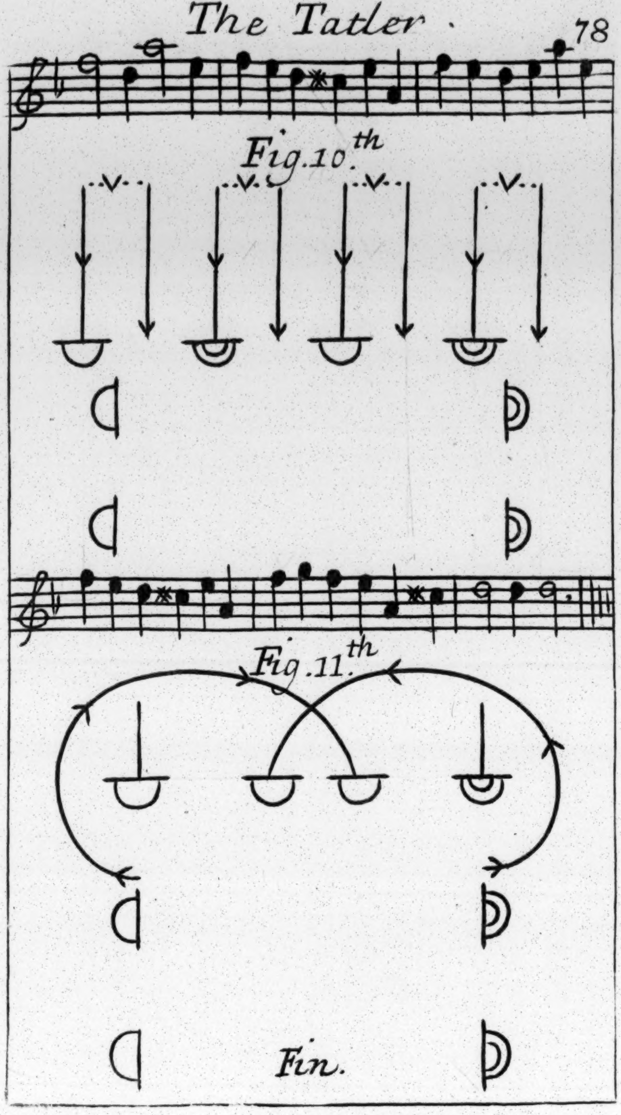


Fig. 10th

Fig. 11th

The Toaſt

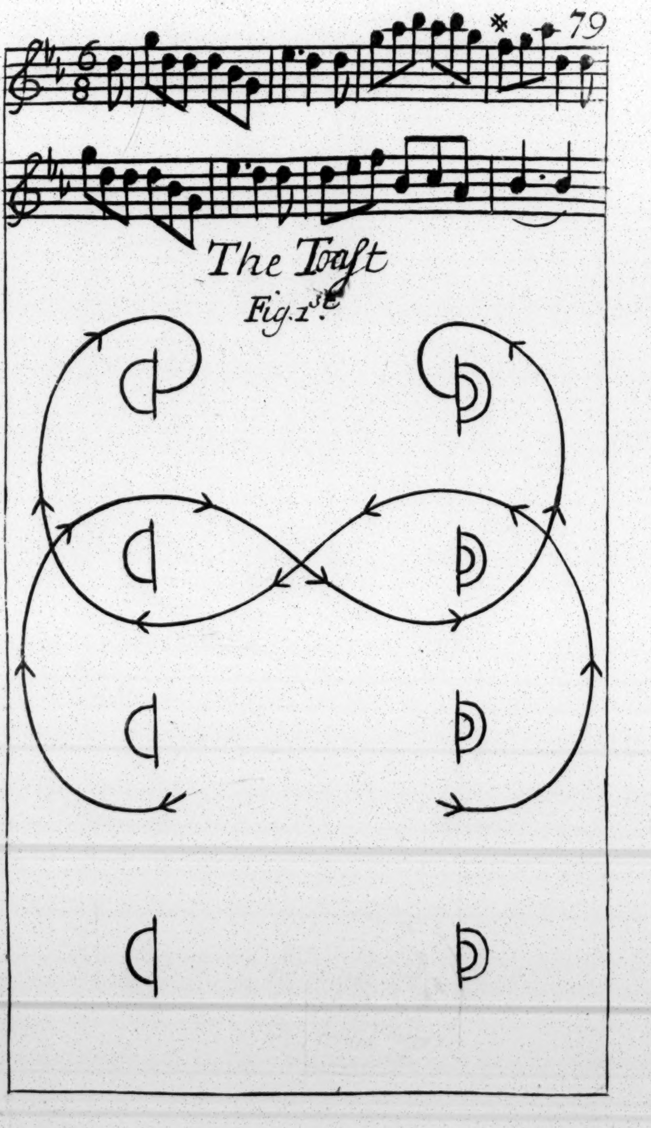


Fig. 1st

The Toaſt

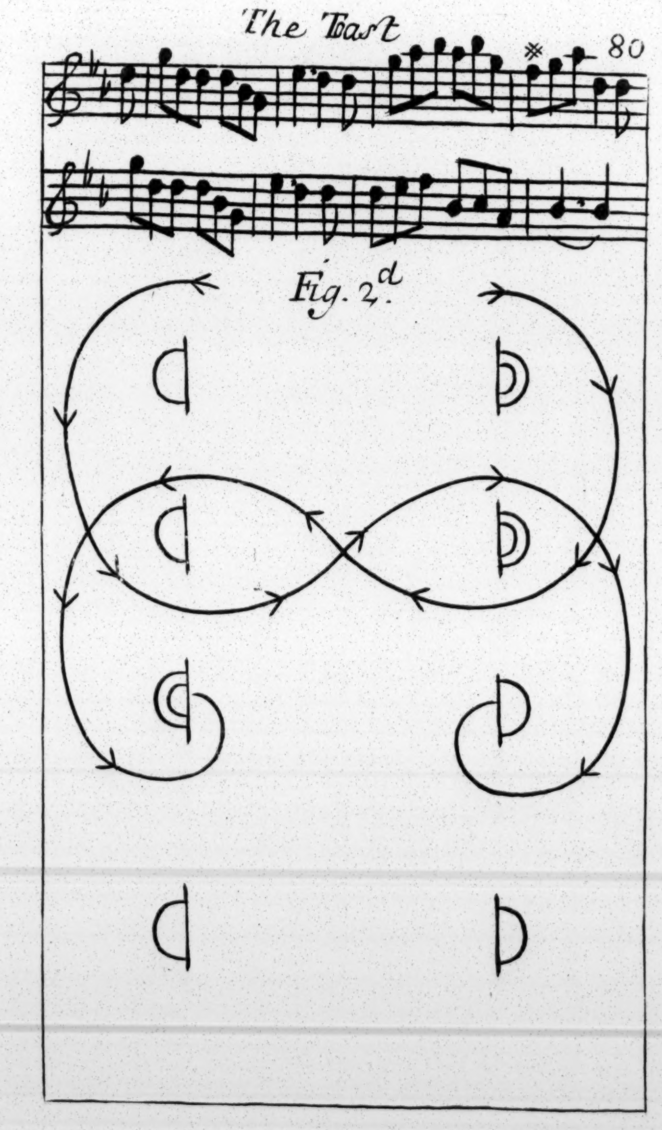


Fig. 2d

The Toast 81

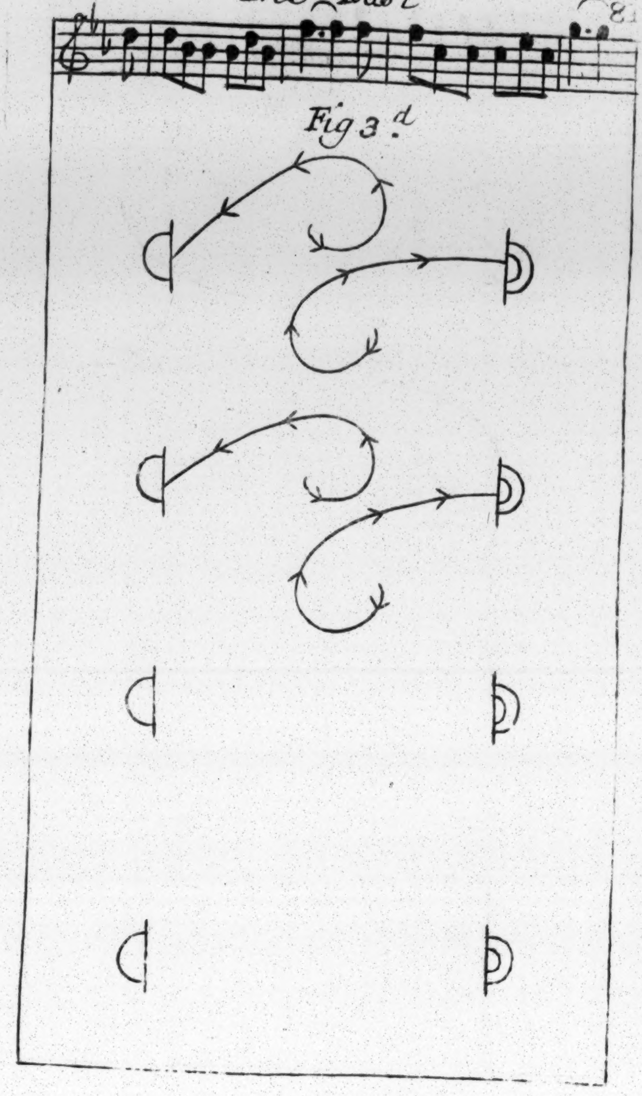


Fig 3.d

The Toast 82

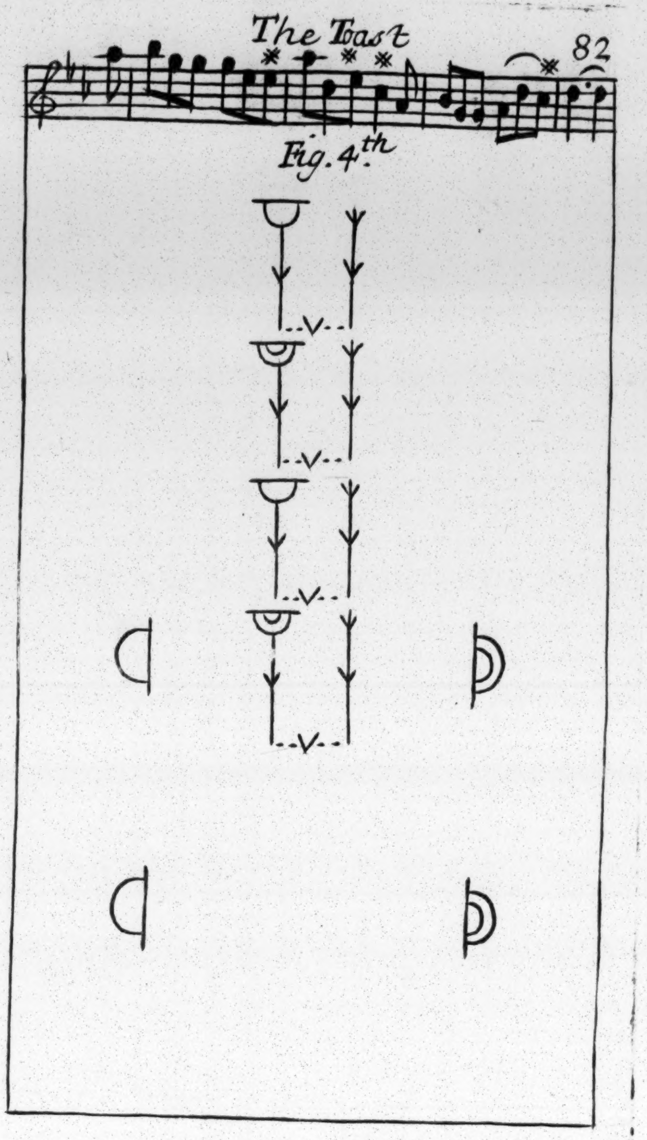


Fig. 4.th

The Toast 83

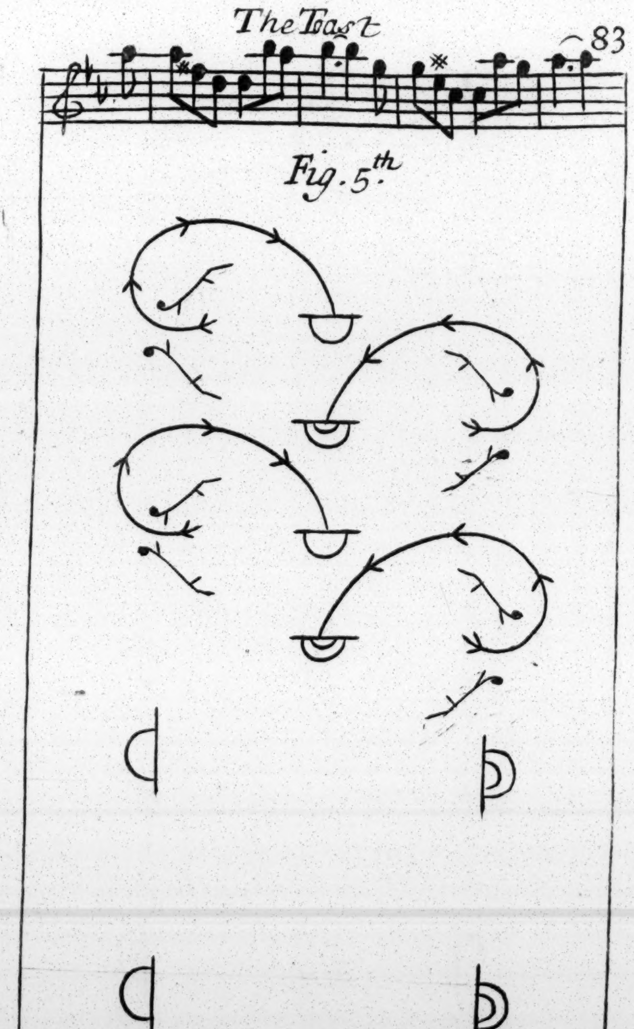


Fig. 5.th

The Toast 84

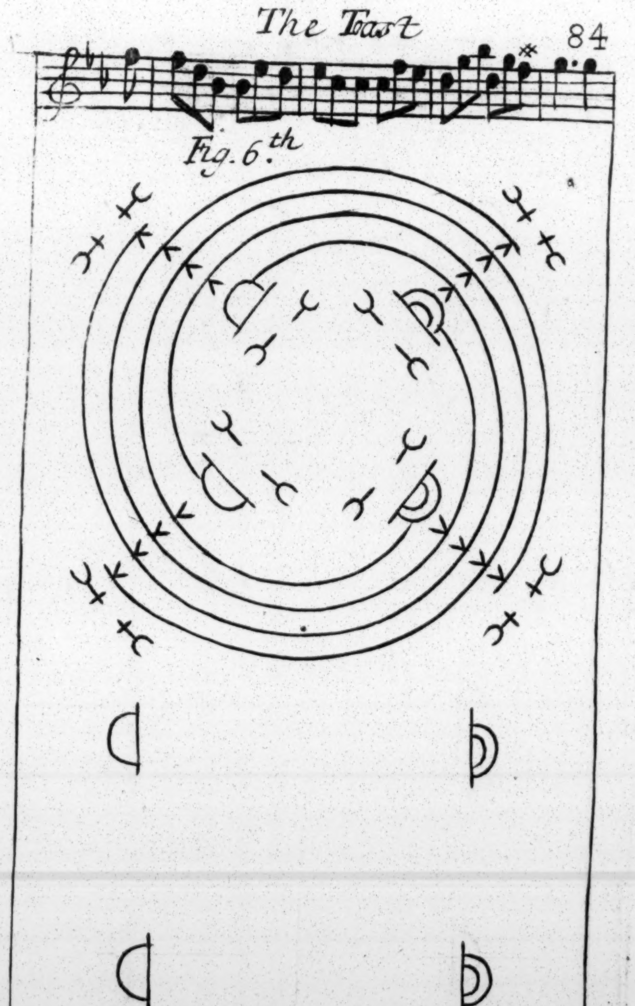
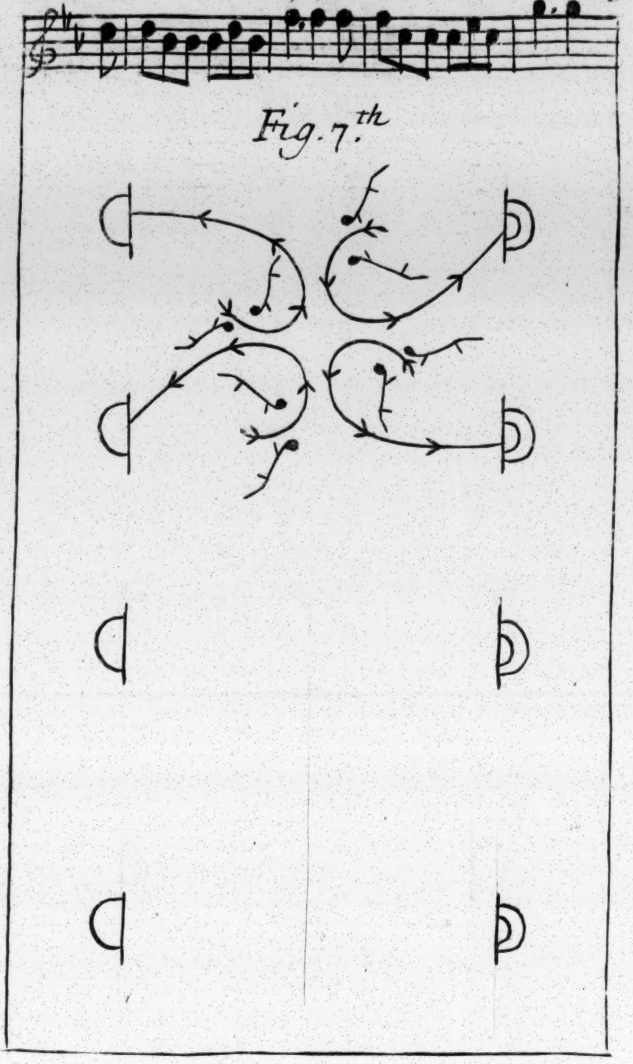


Fig. 6.th

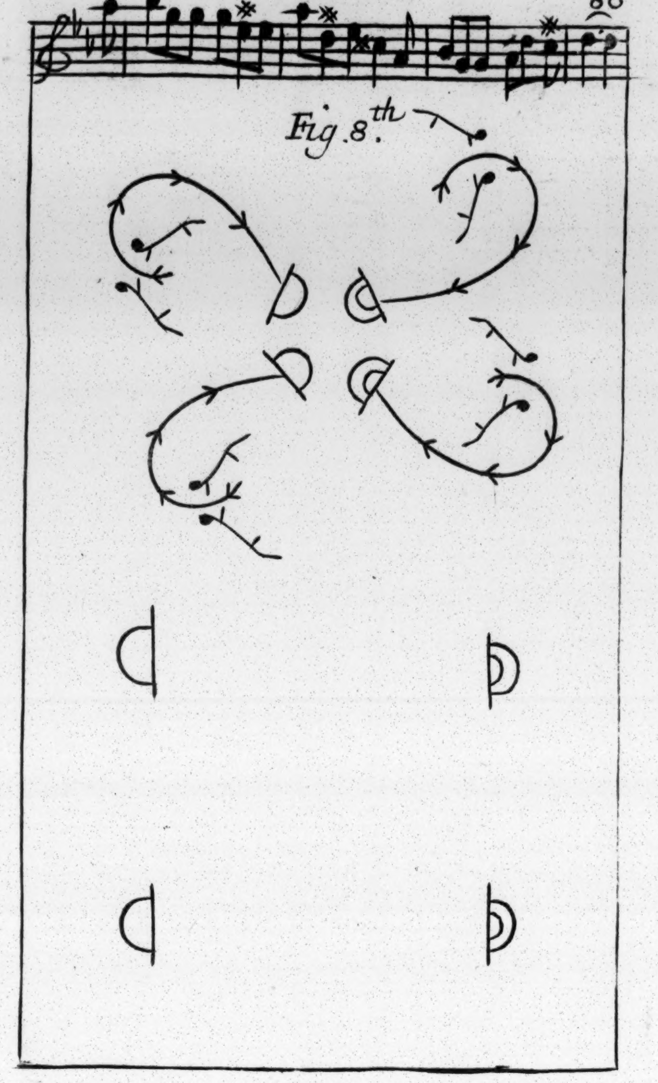
The Toast 85

Fig. 7th



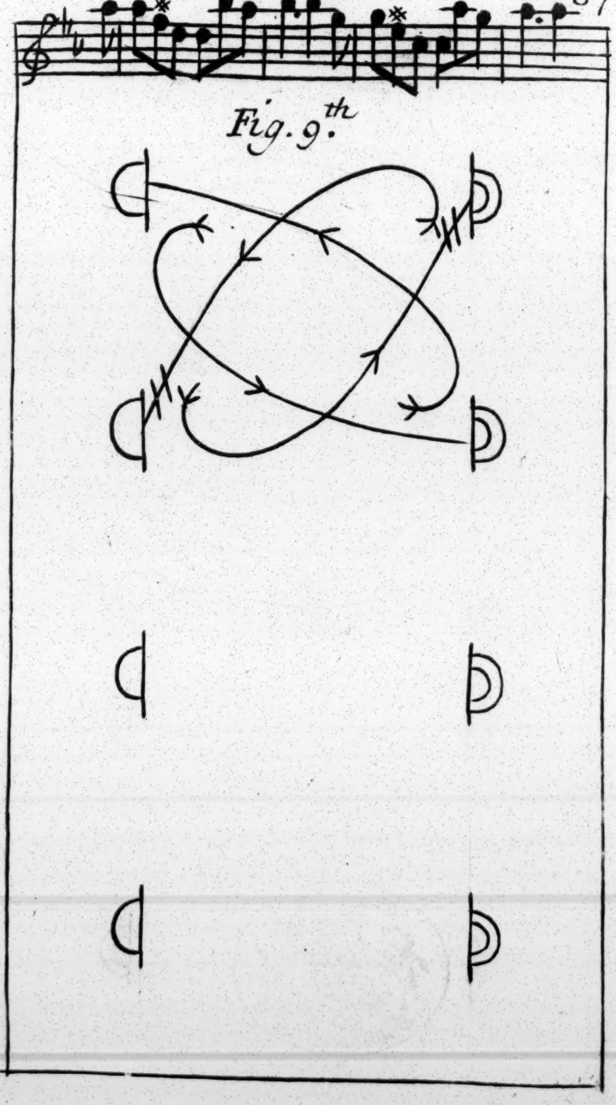
The Toast 86

Fig. 8th



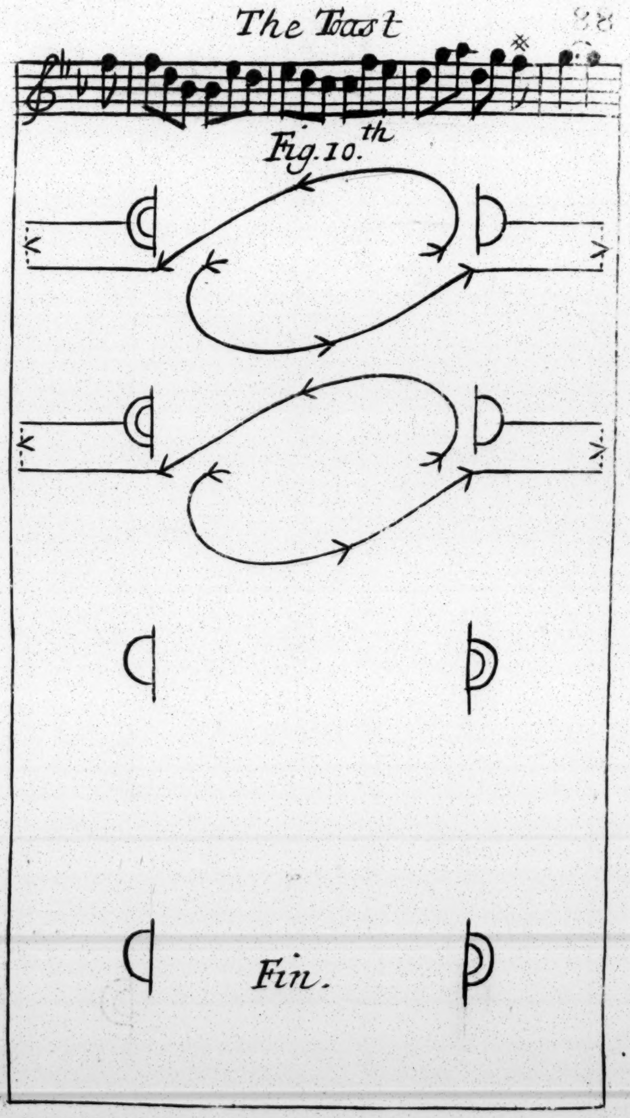
The Toast 87

Fig. 9th



The Toast 88

Fig. 10th



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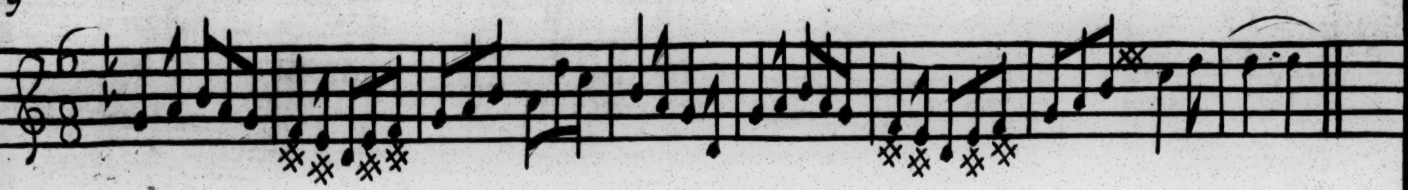
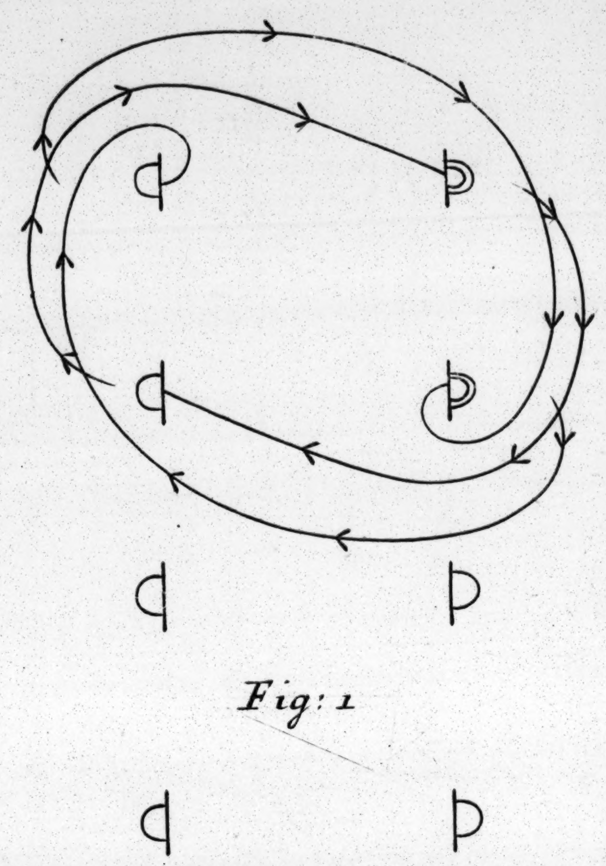


Liberty & Property.



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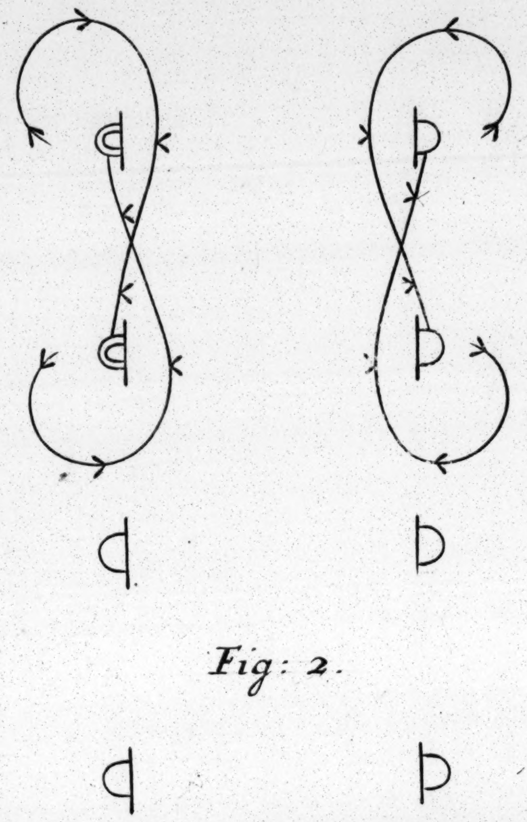

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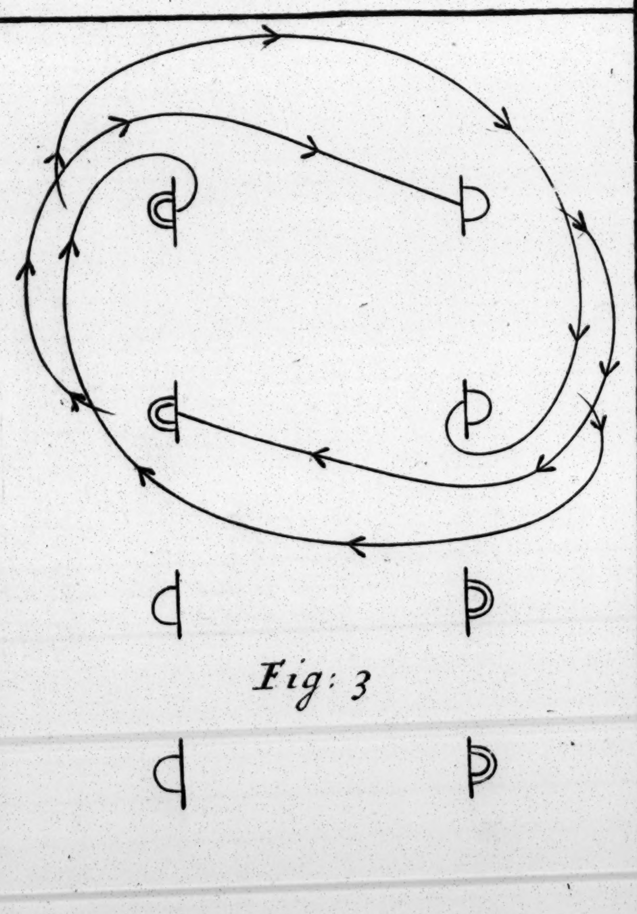

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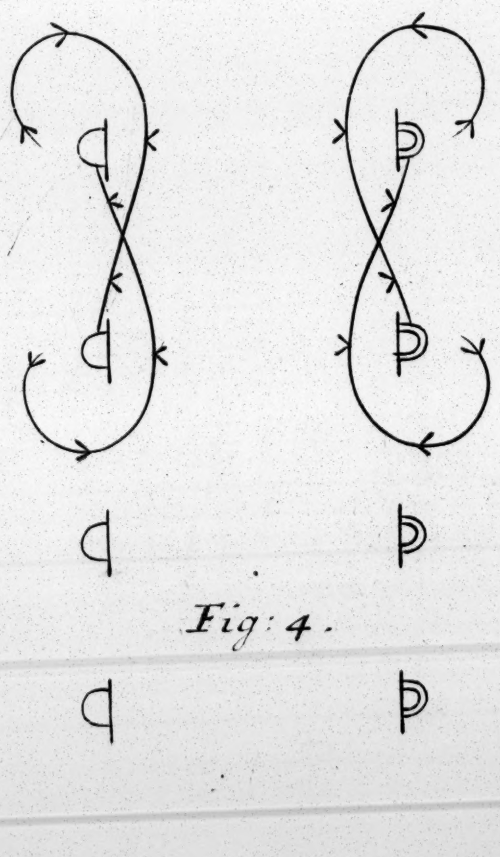

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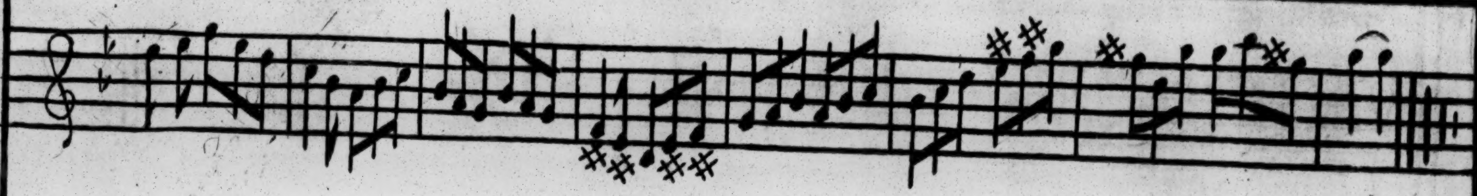

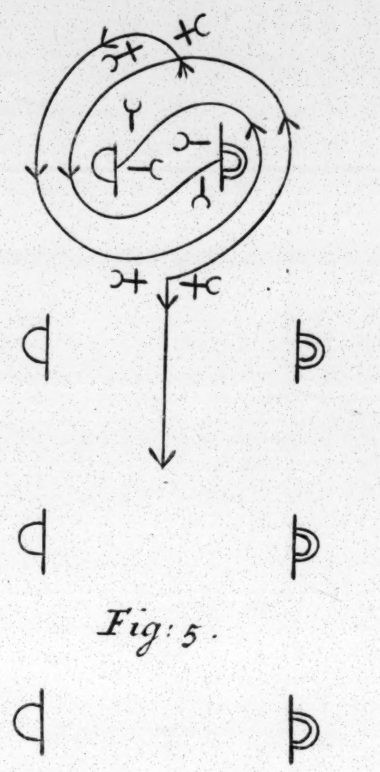

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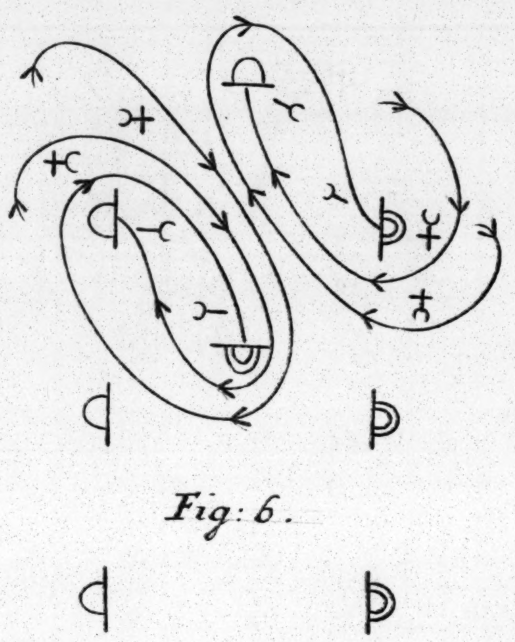

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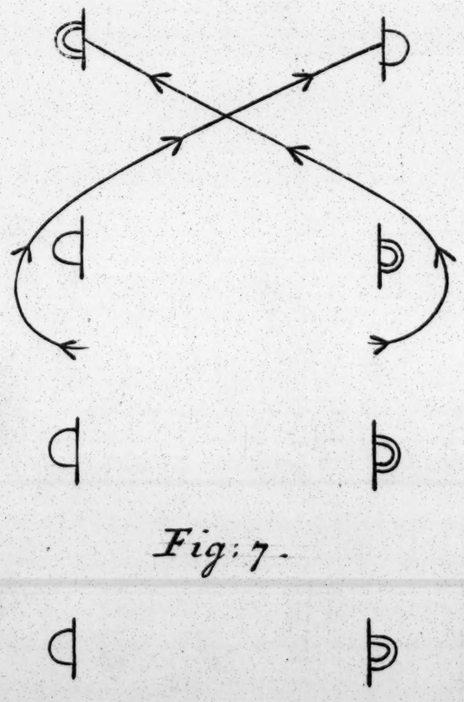

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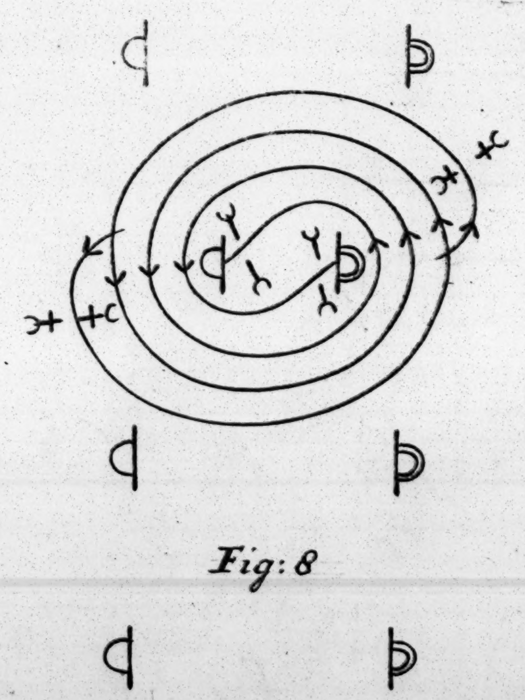

Fig: 8

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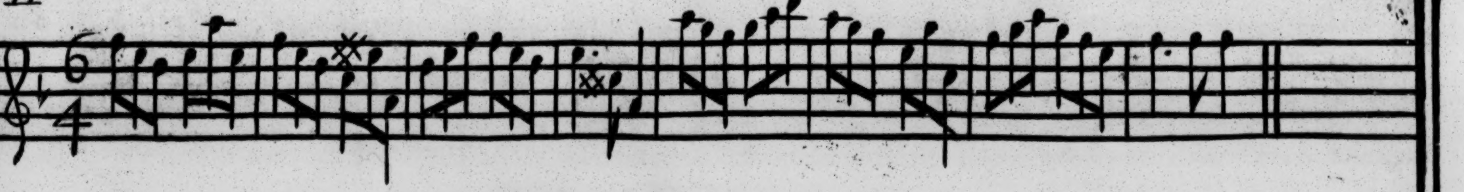

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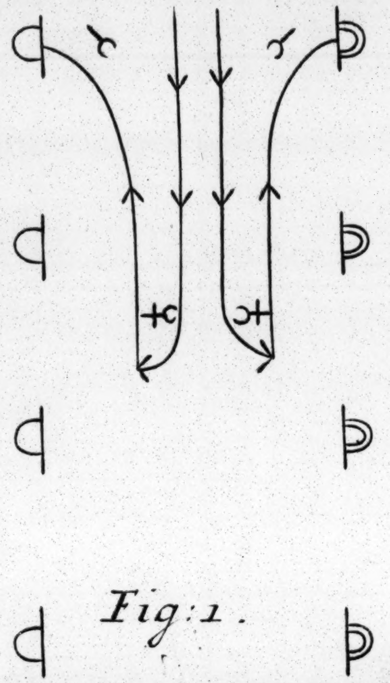

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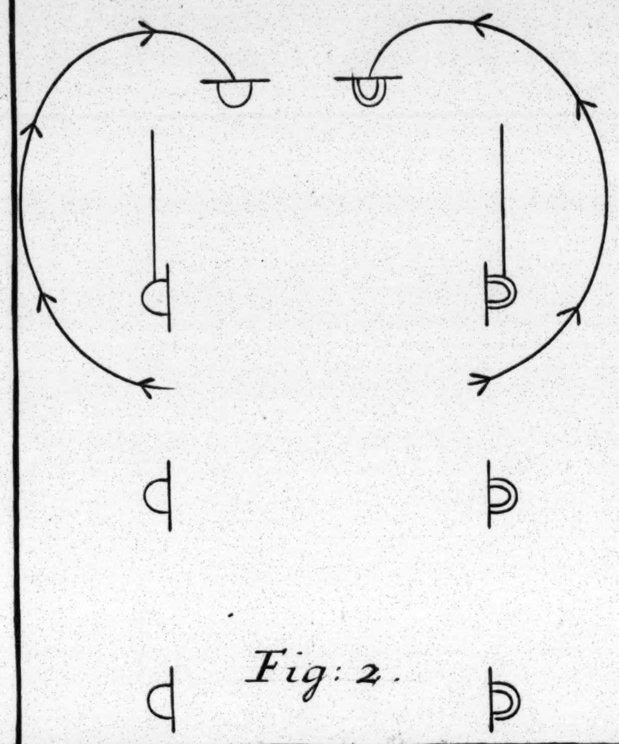

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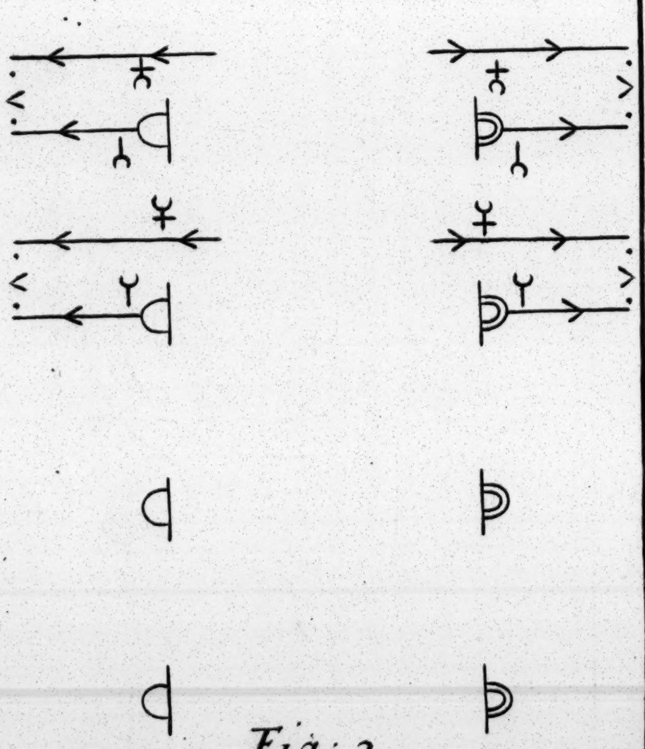

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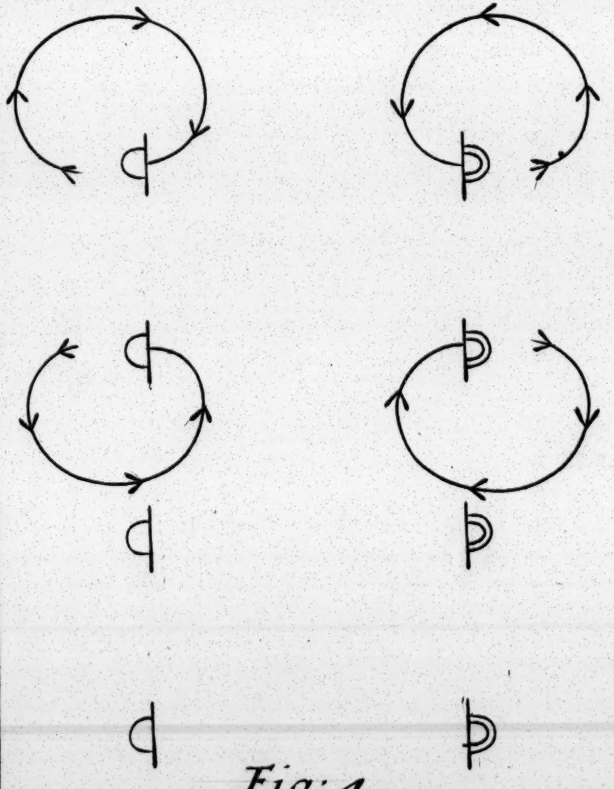

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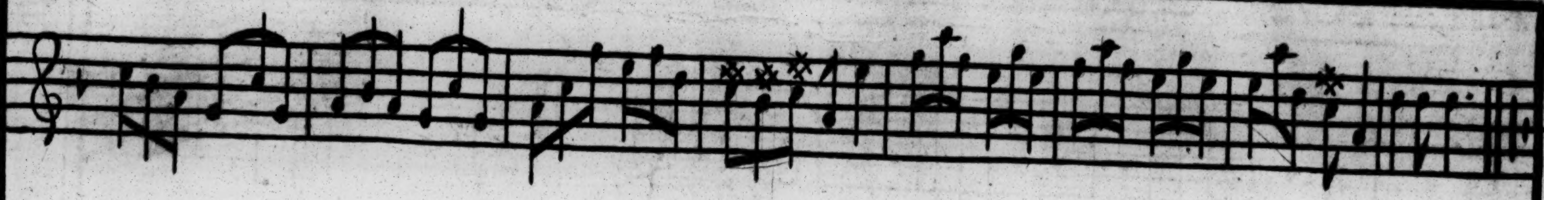

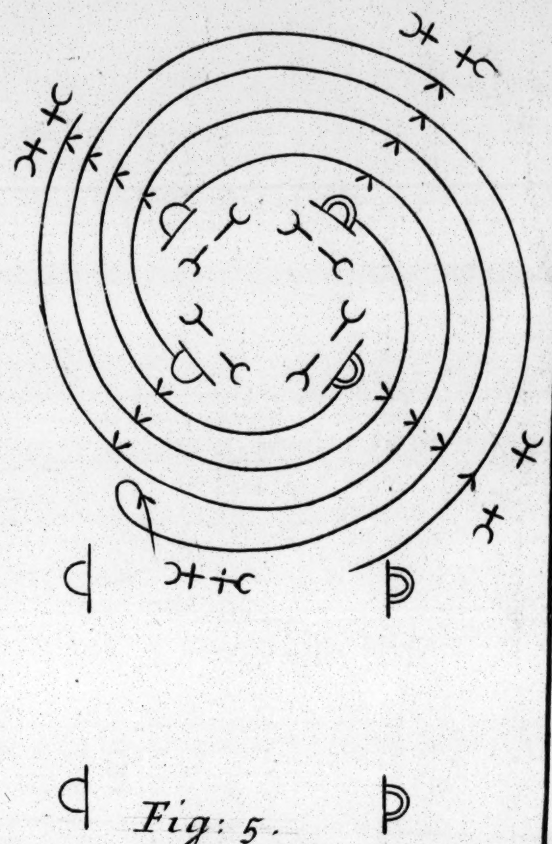

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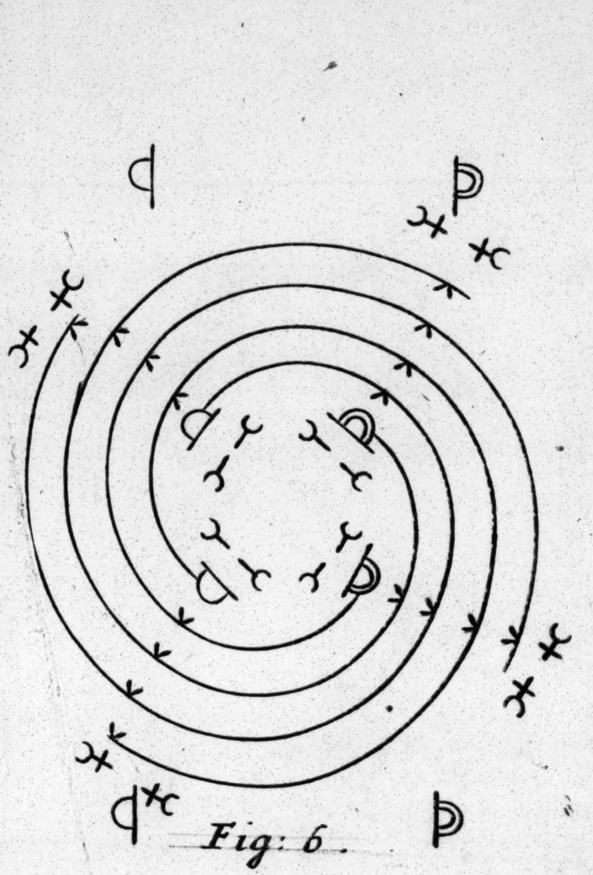

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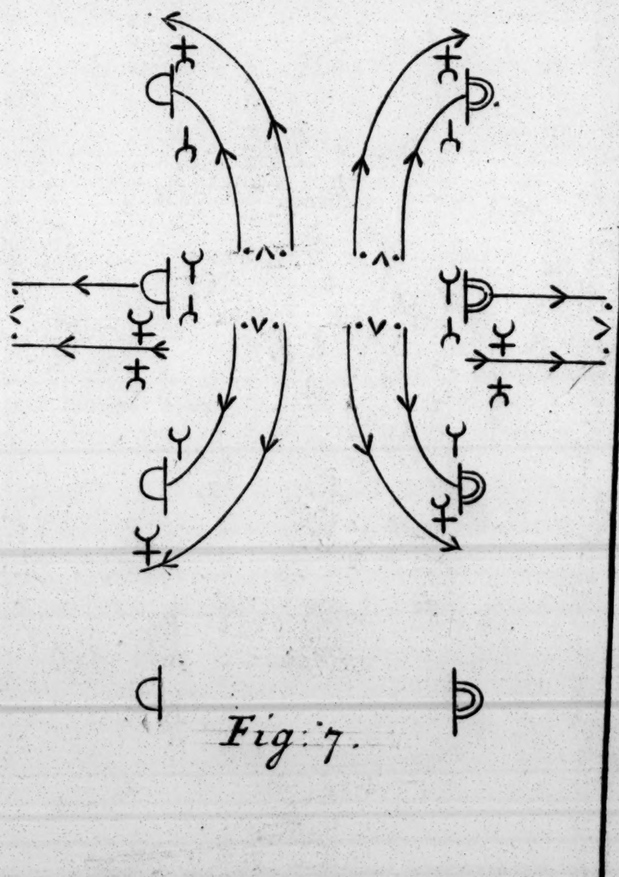

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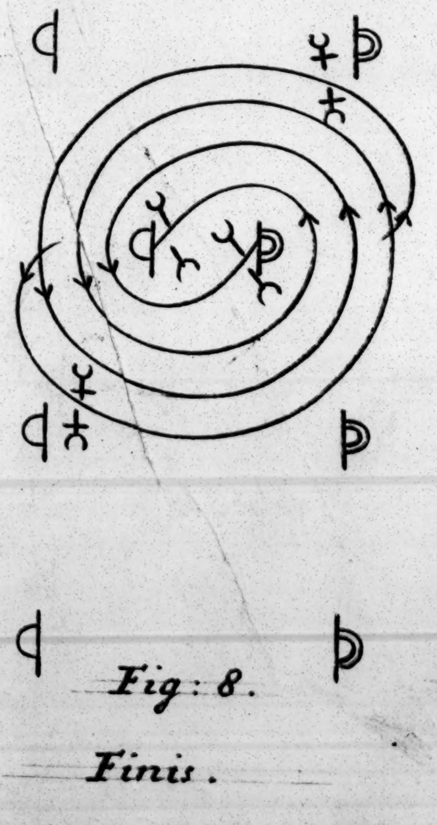

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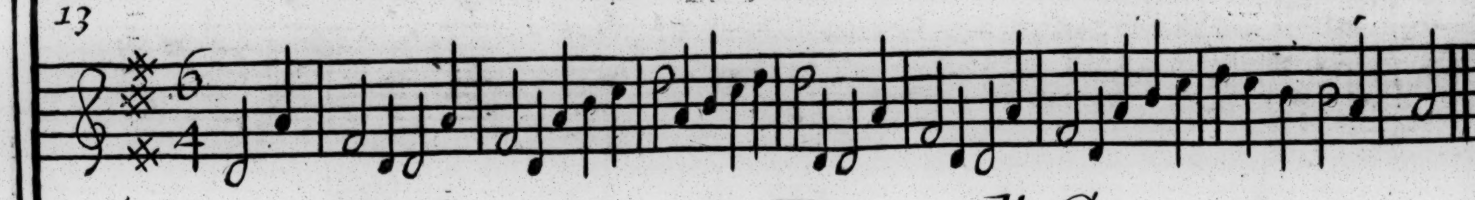
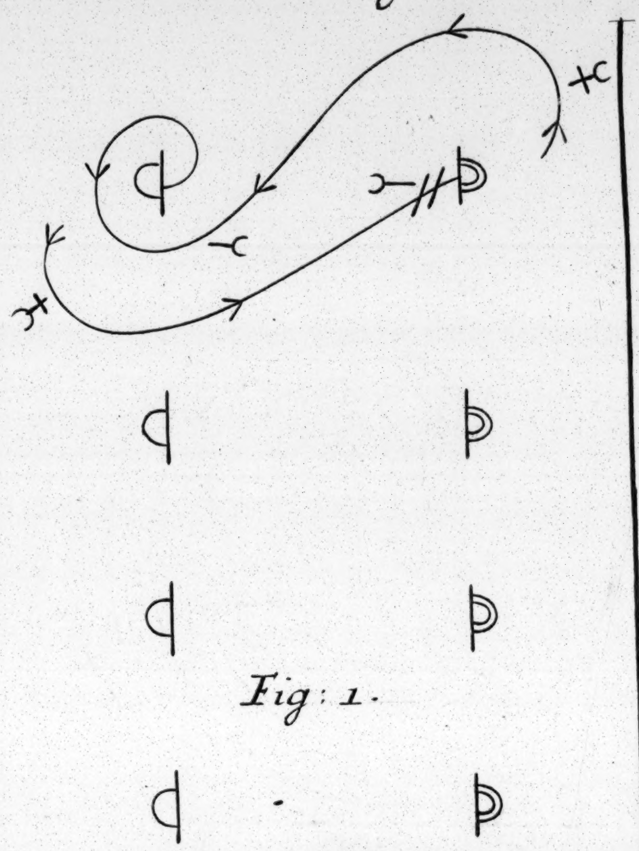
13



Mr: la Gards Royall Swede..



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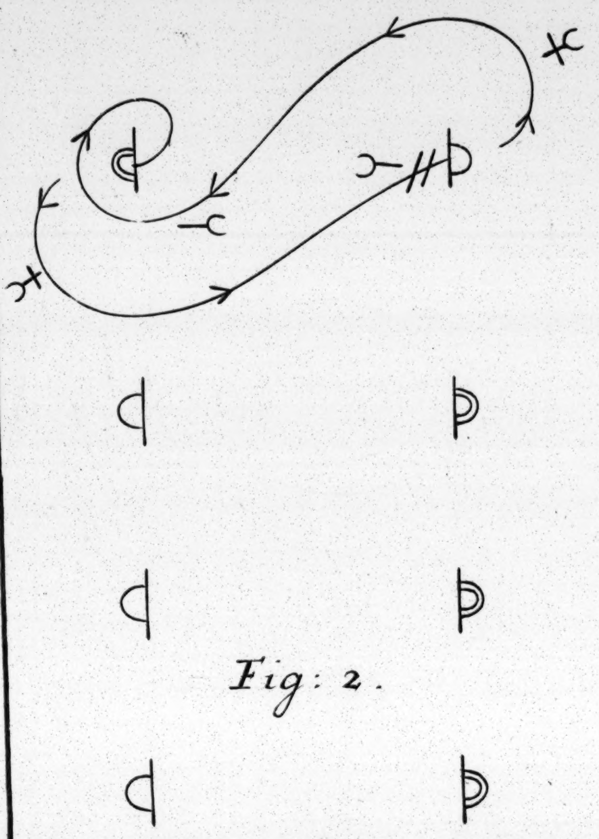

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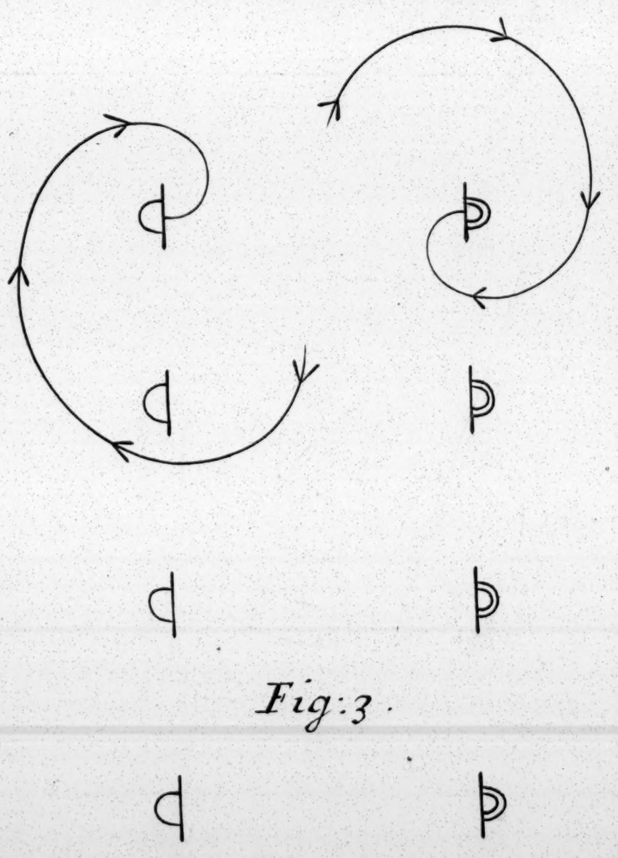

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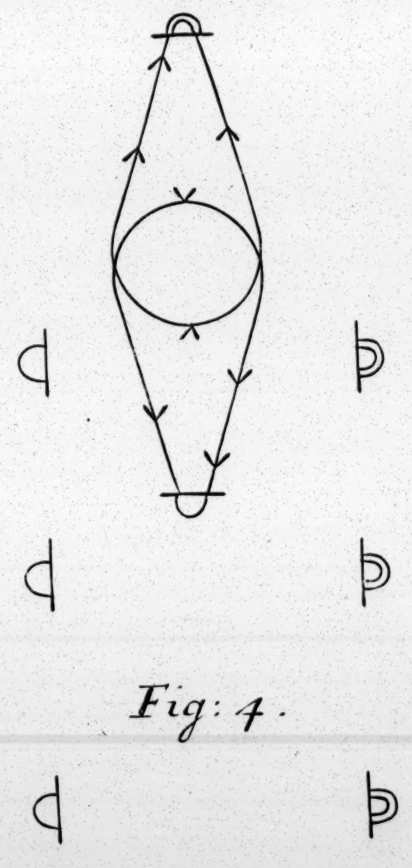

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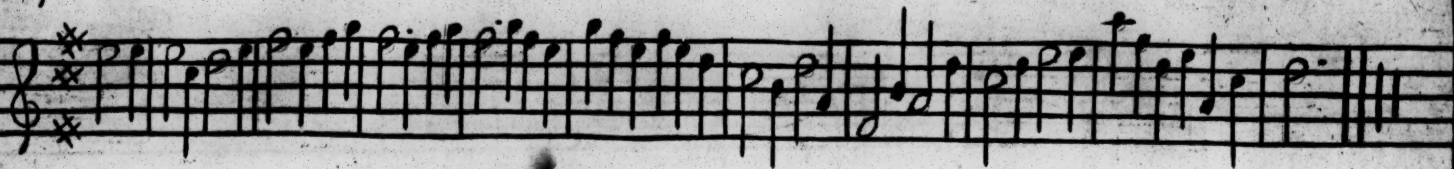

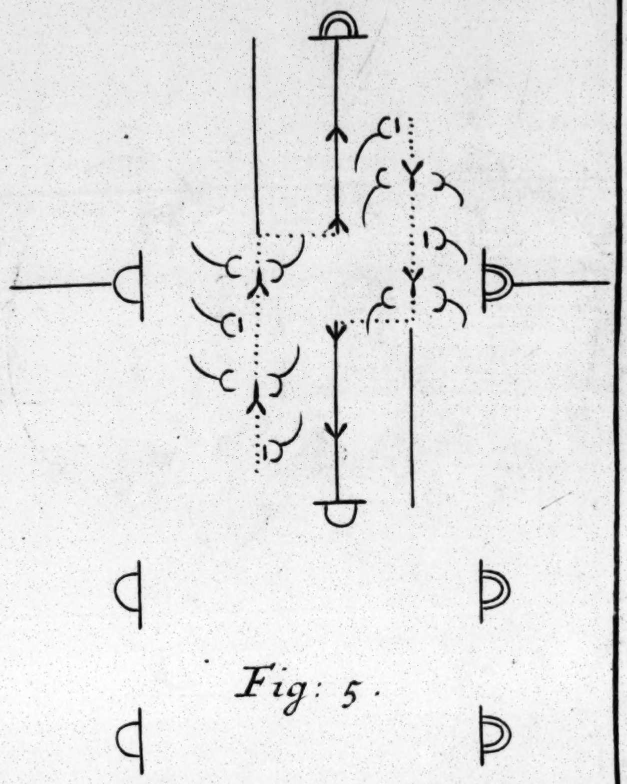

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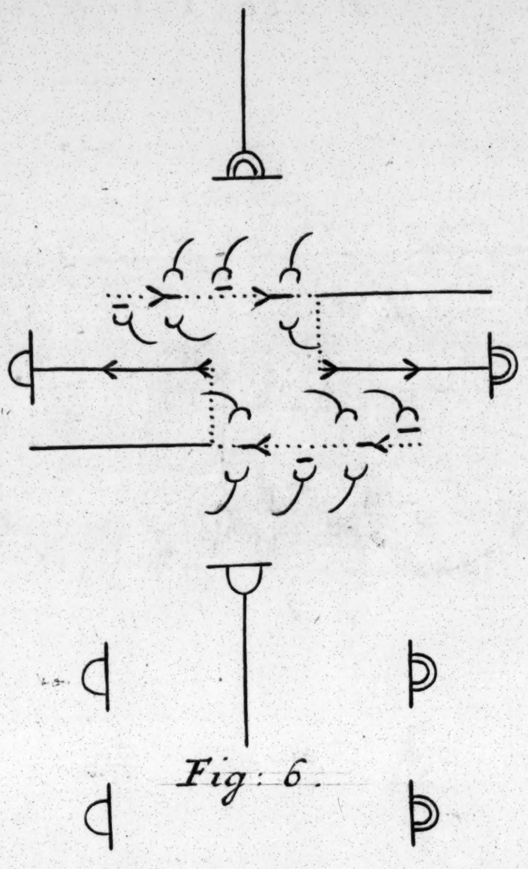

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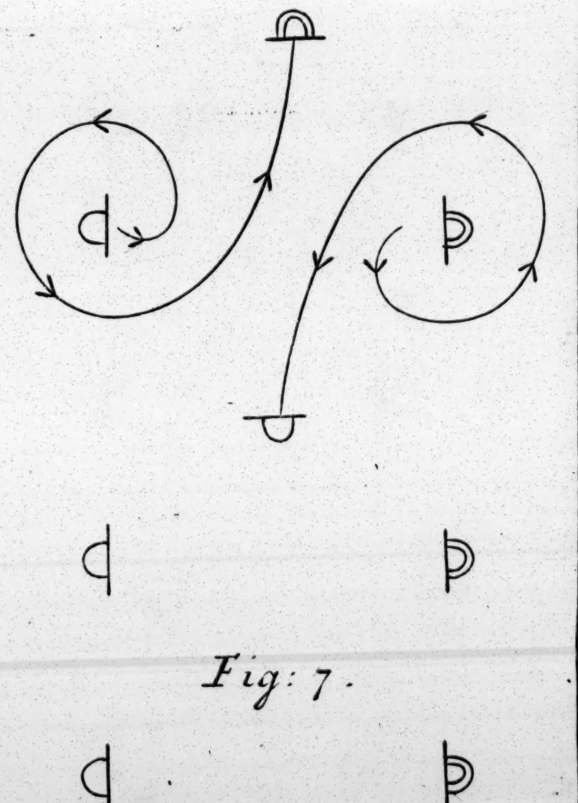

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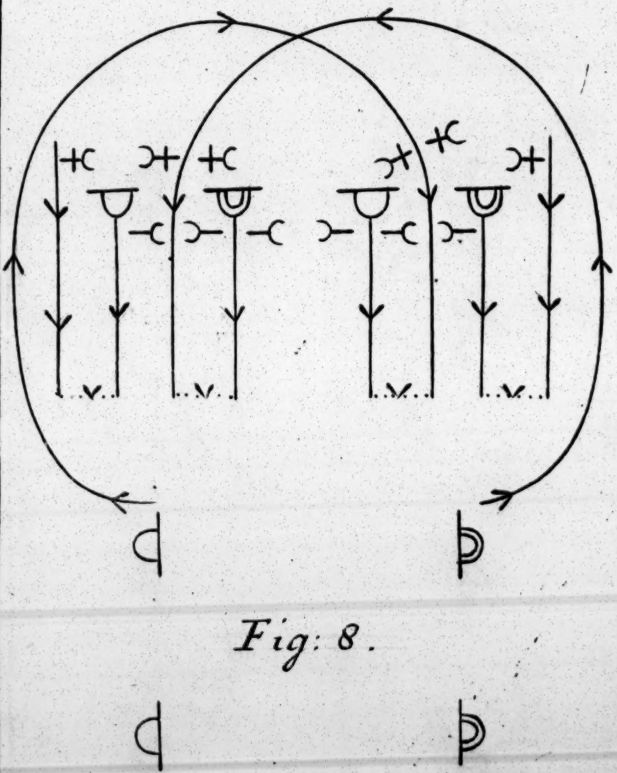

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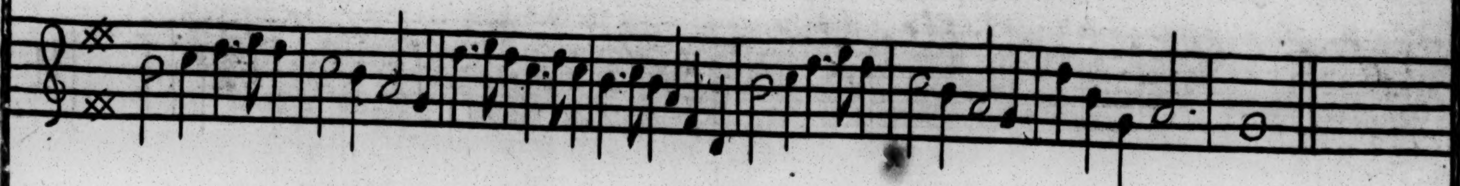

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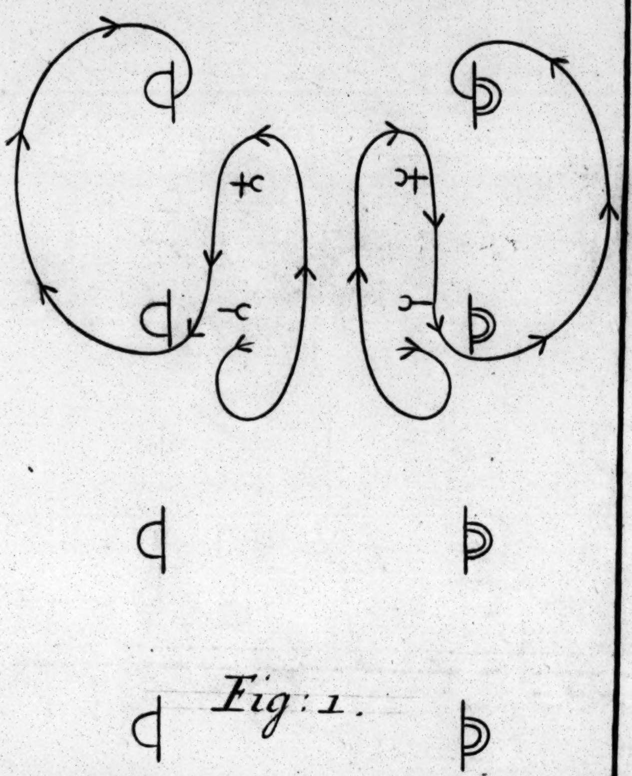

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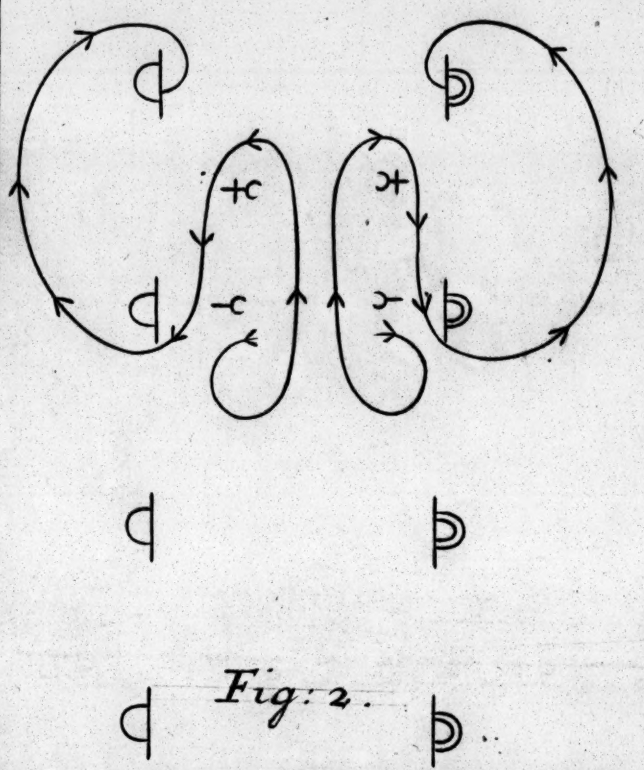

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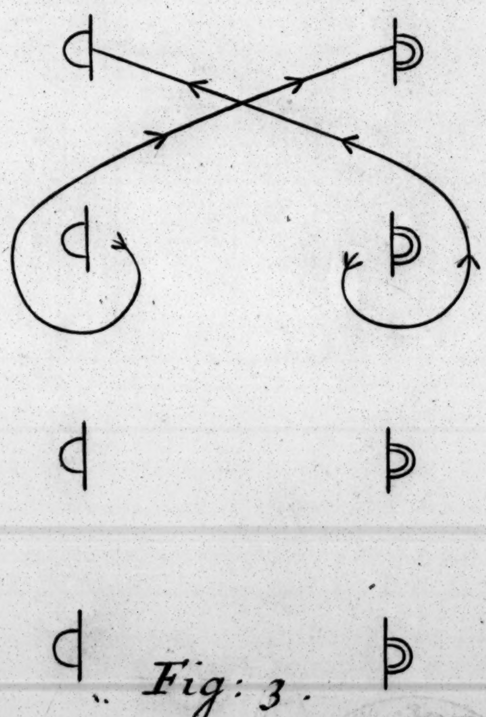

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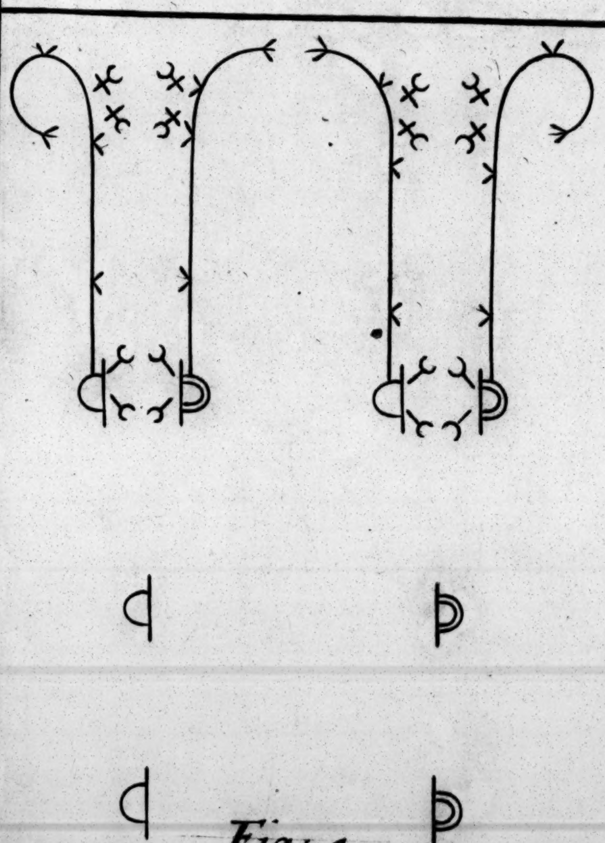

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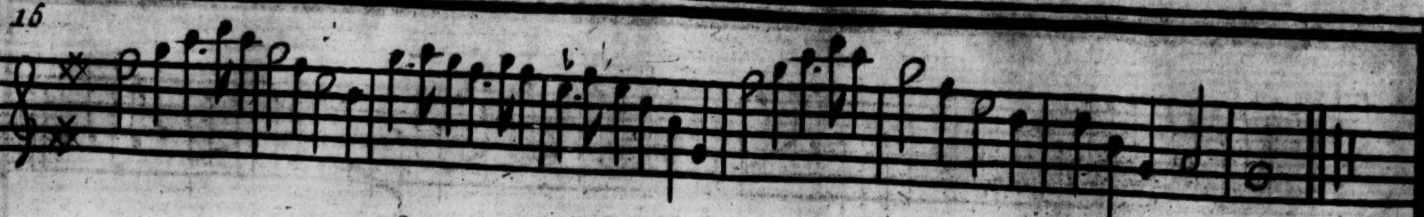

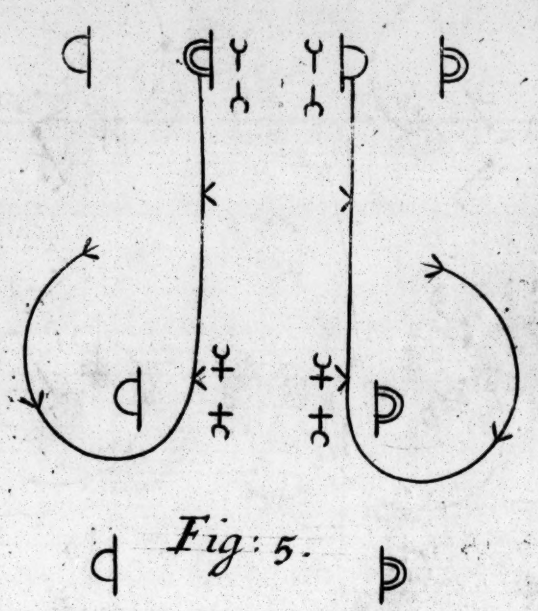

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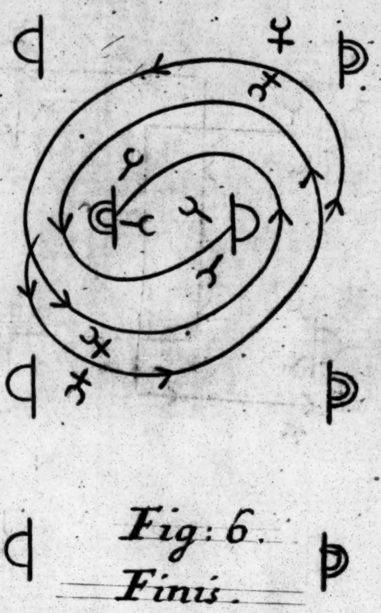

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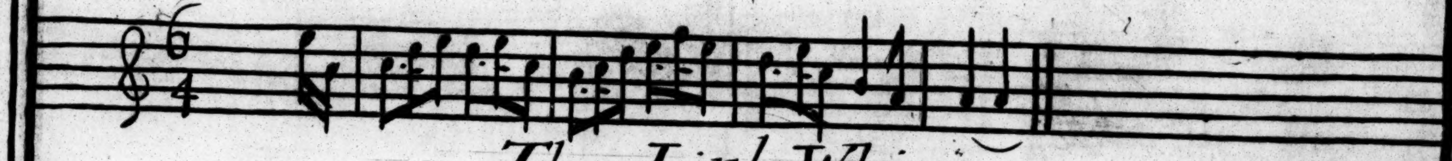

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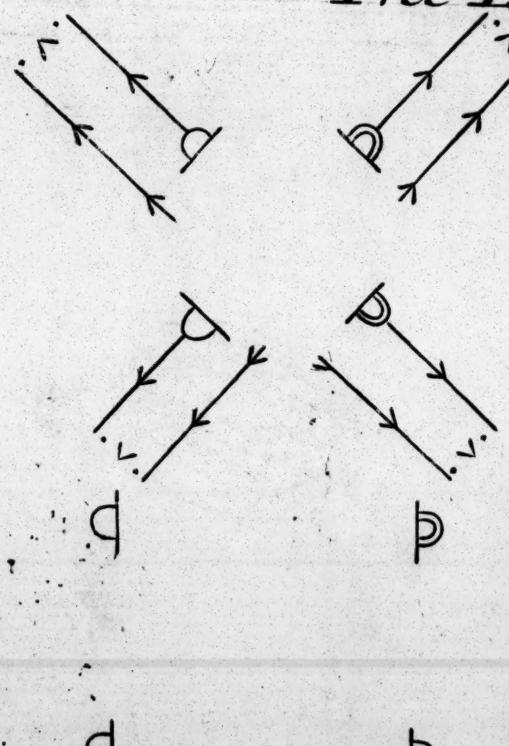

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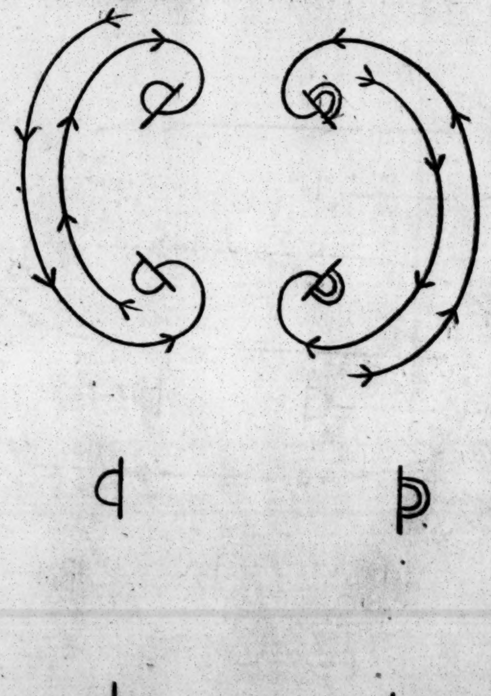

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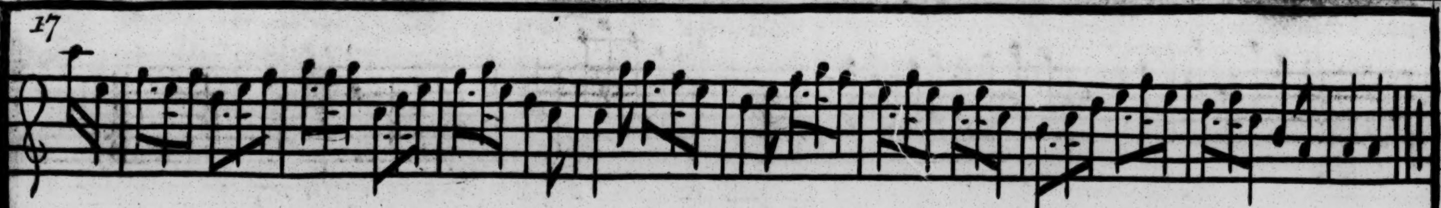

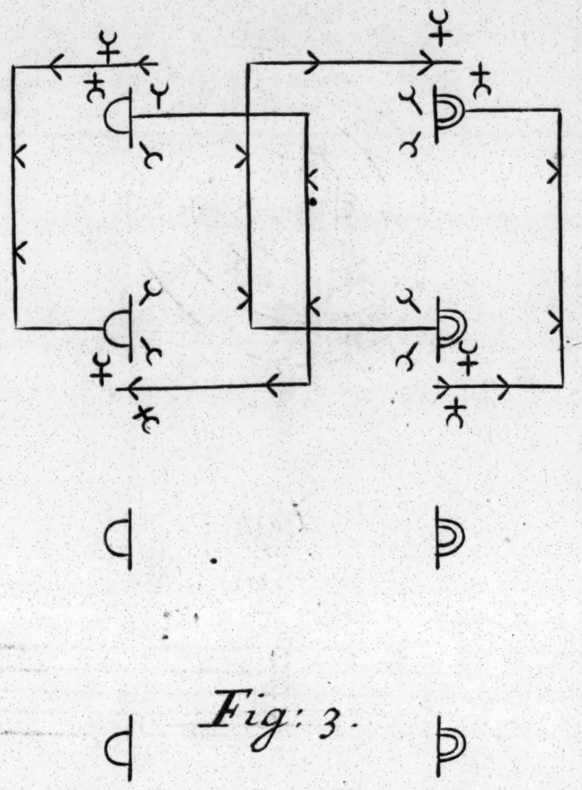

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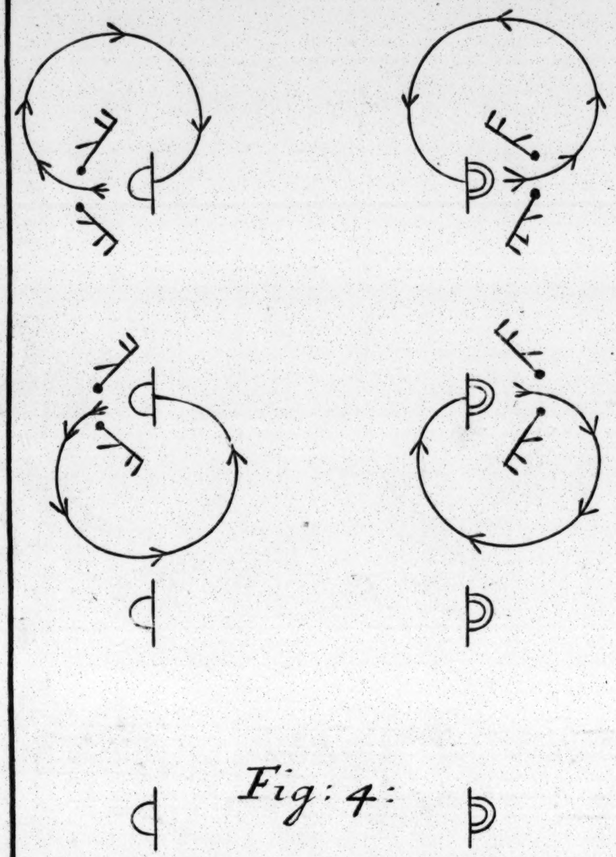

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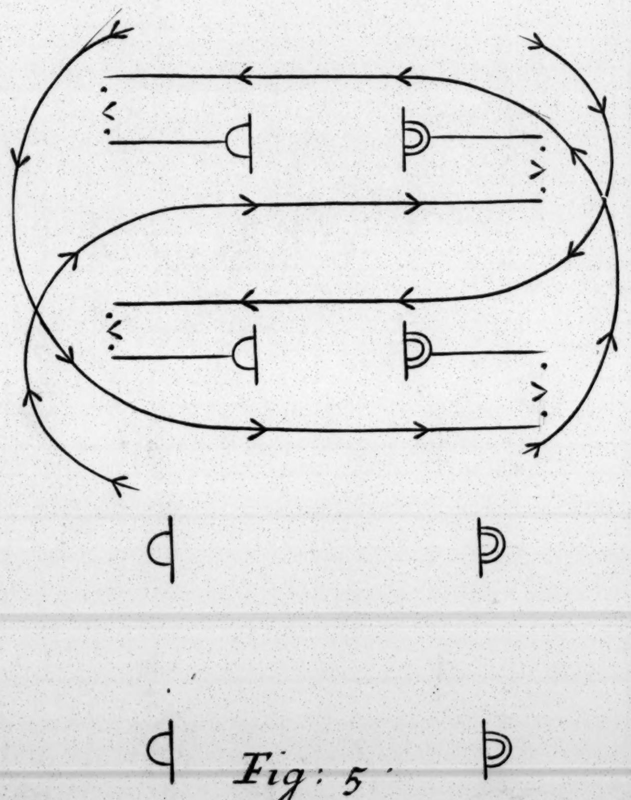

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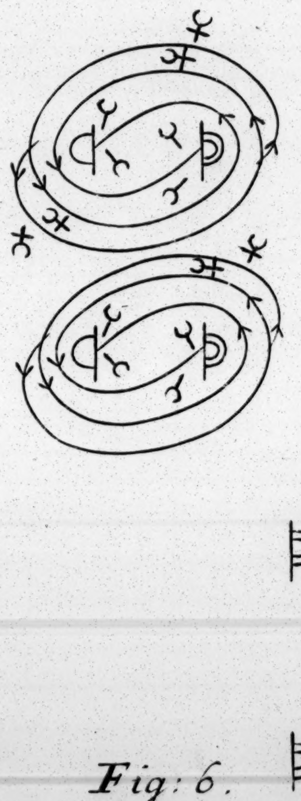

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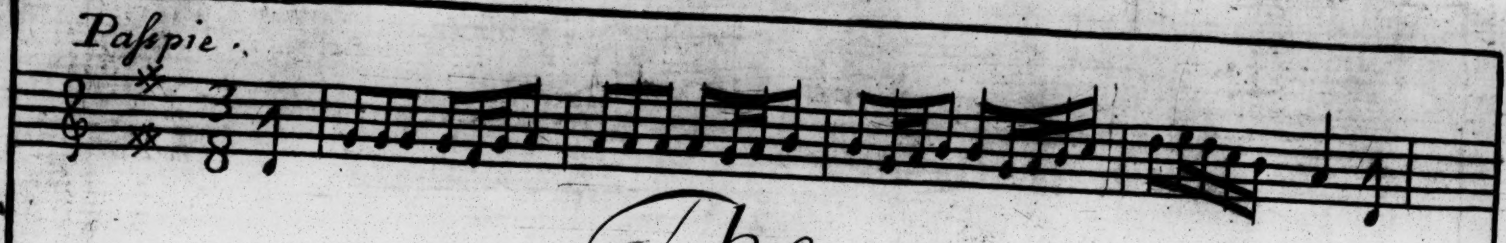

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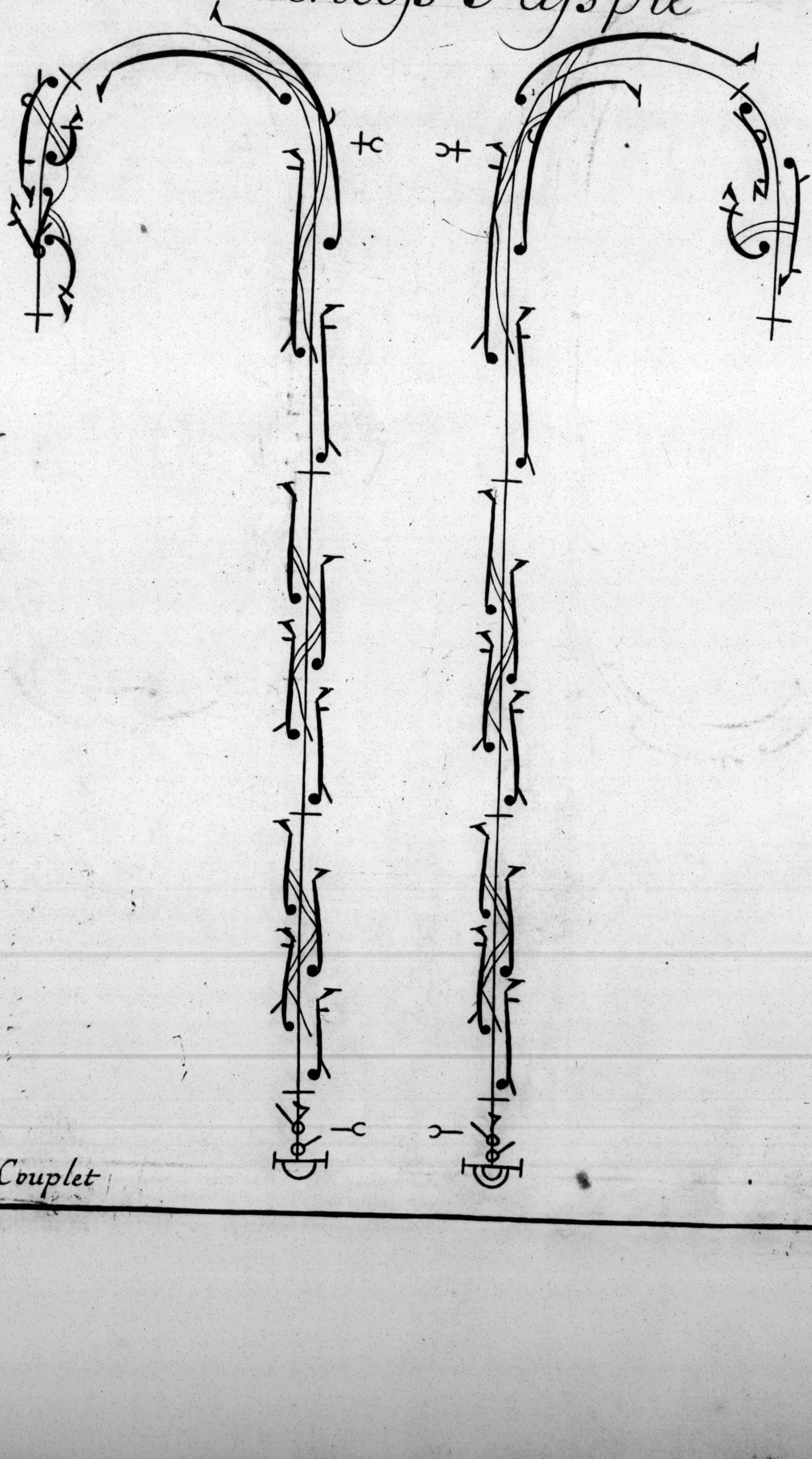

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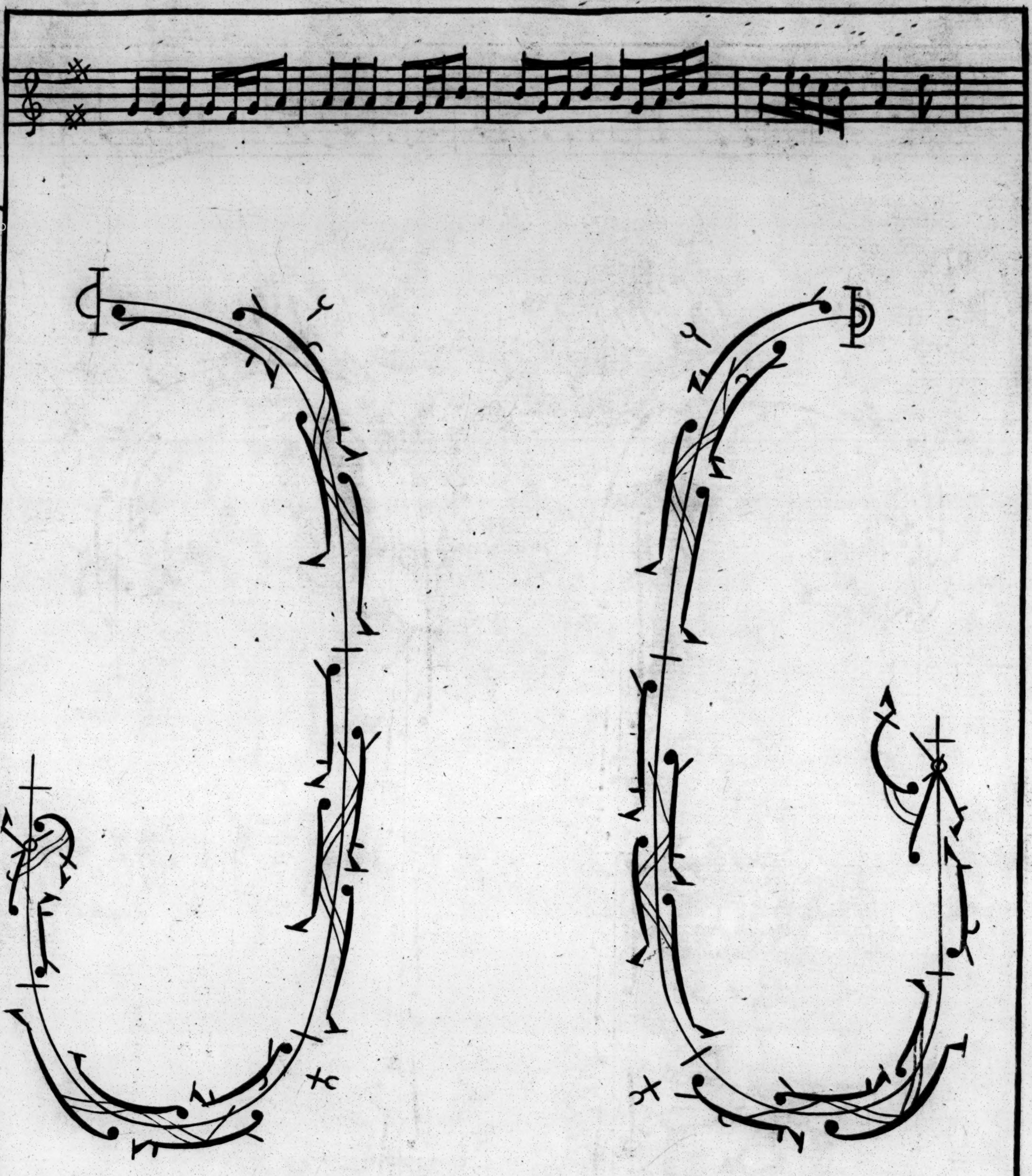

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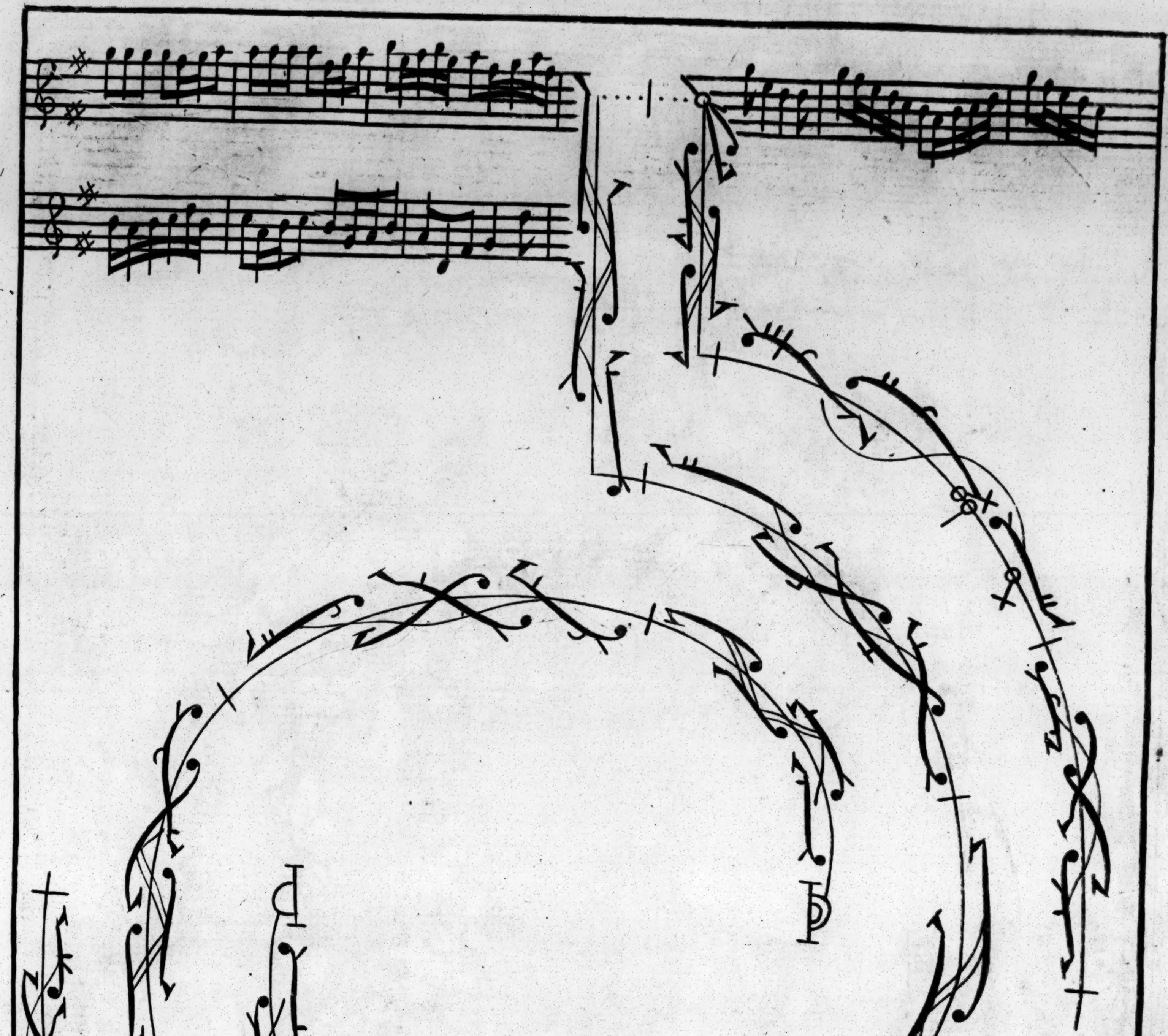

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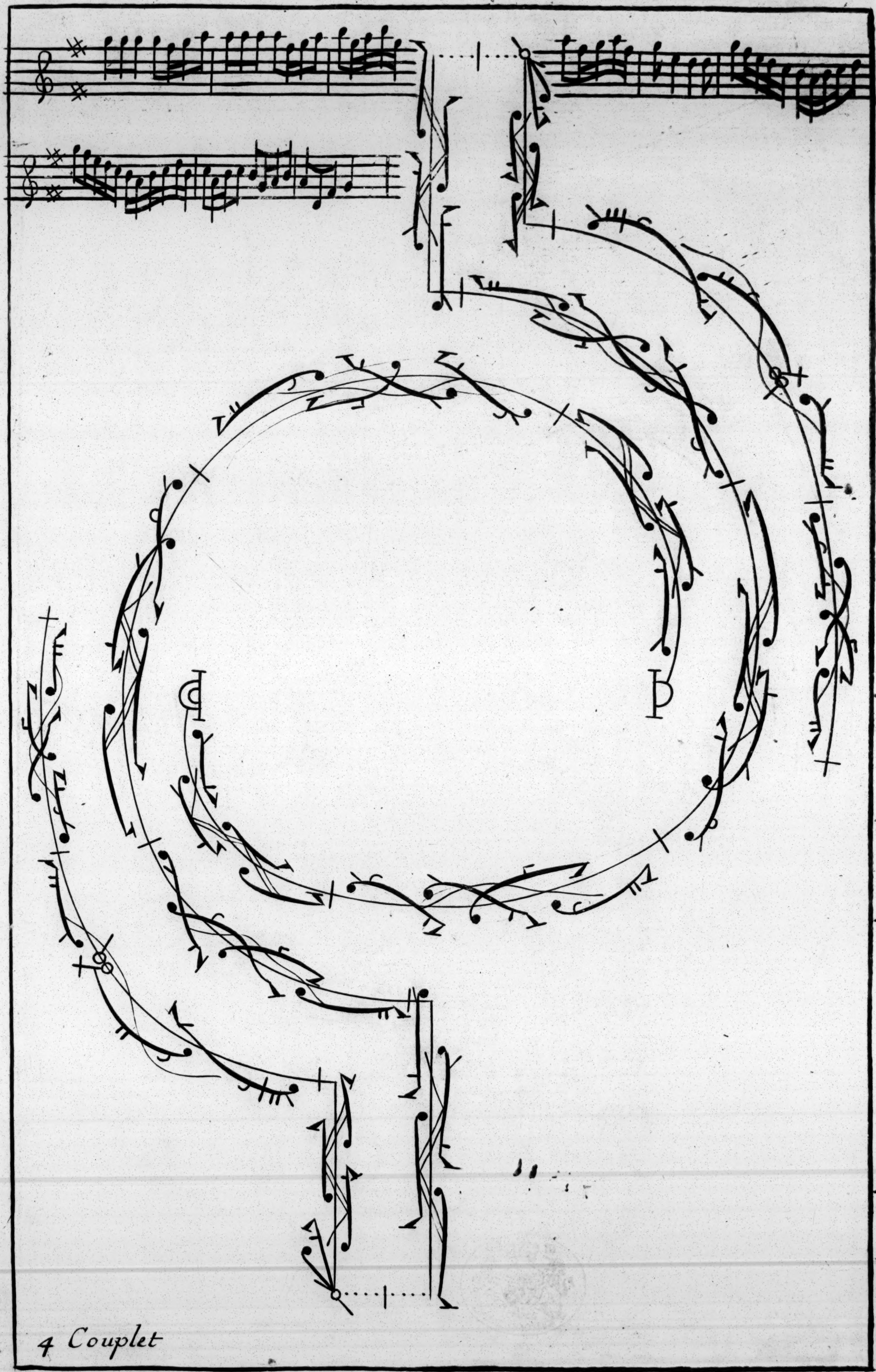

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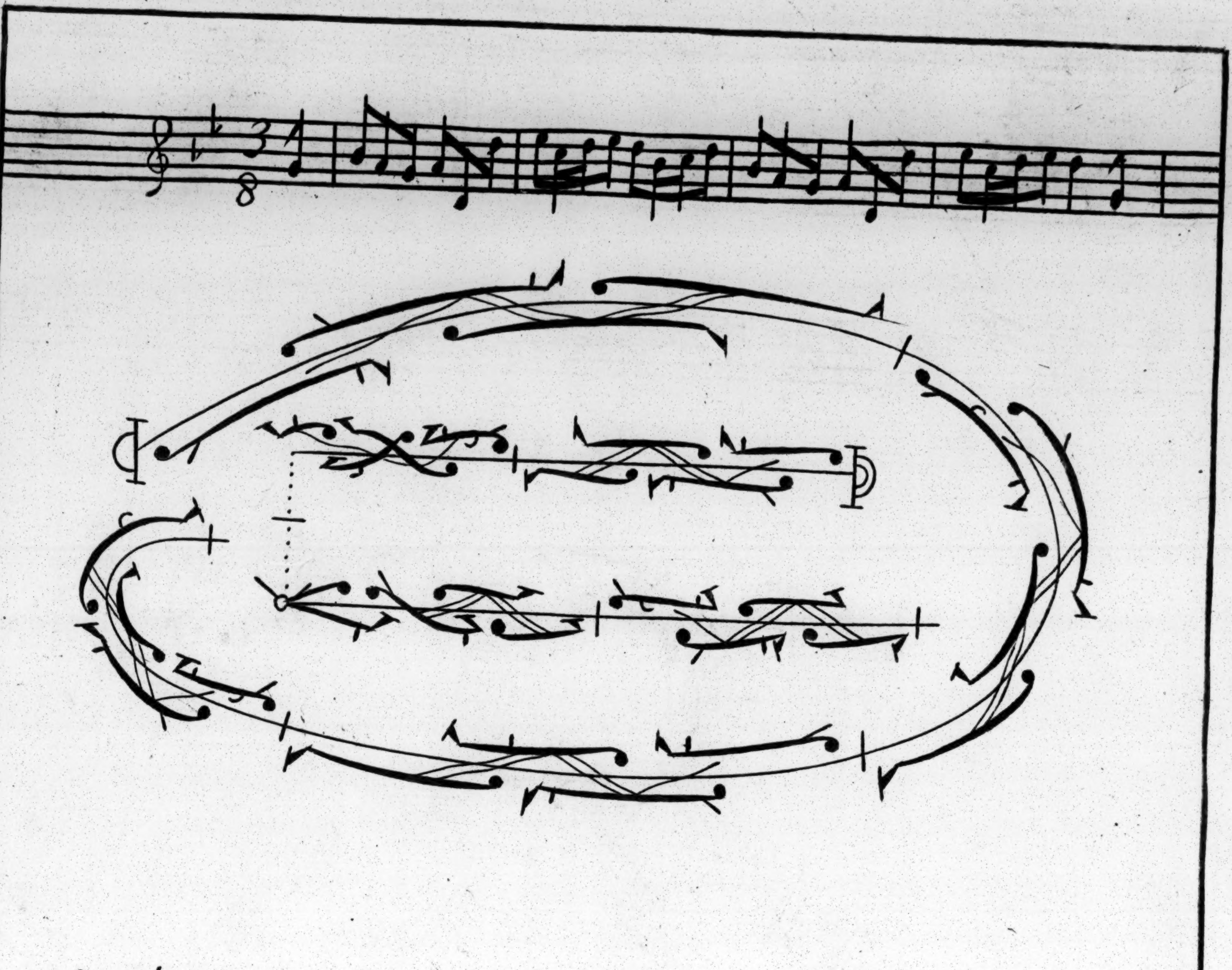

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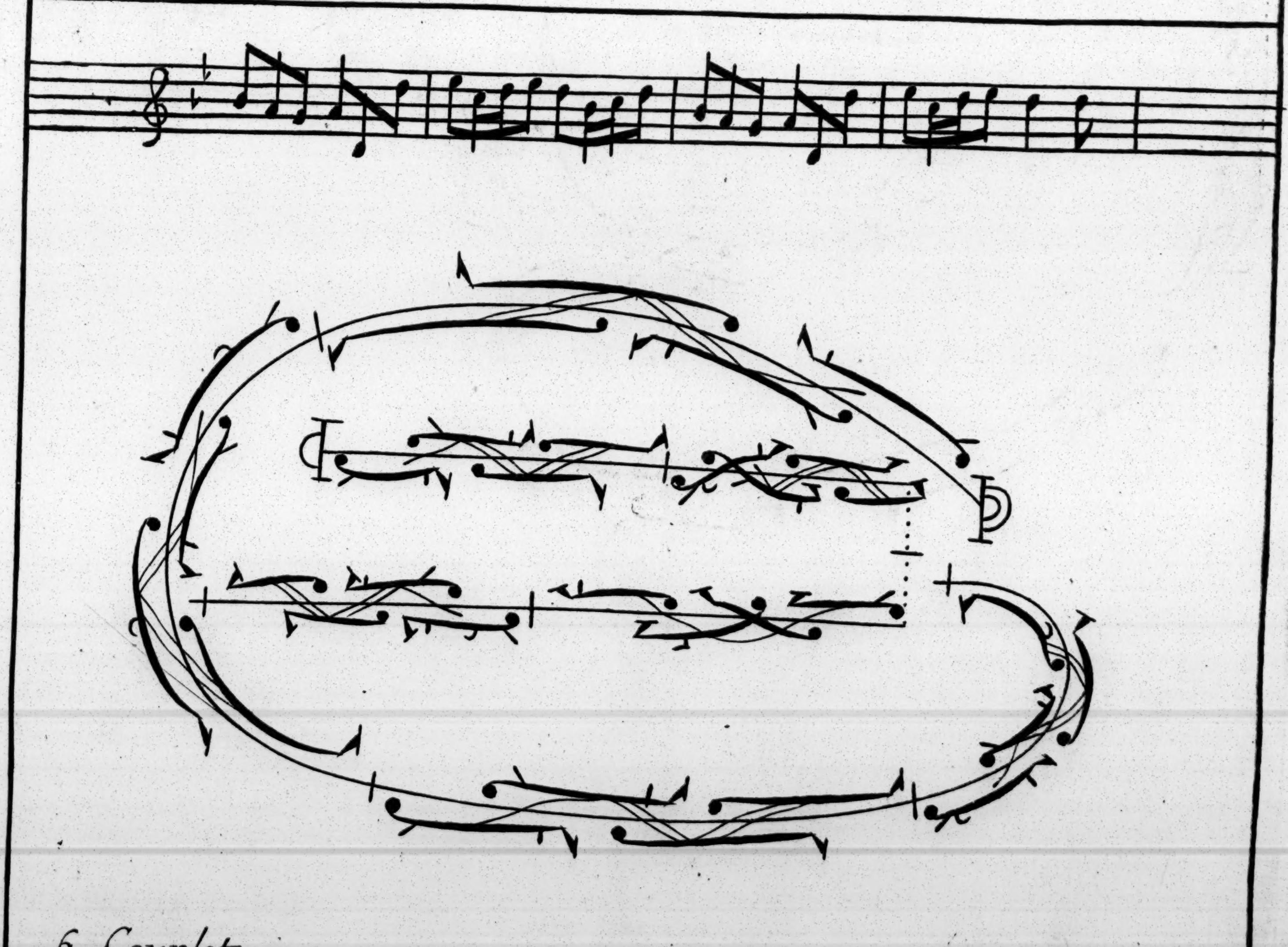

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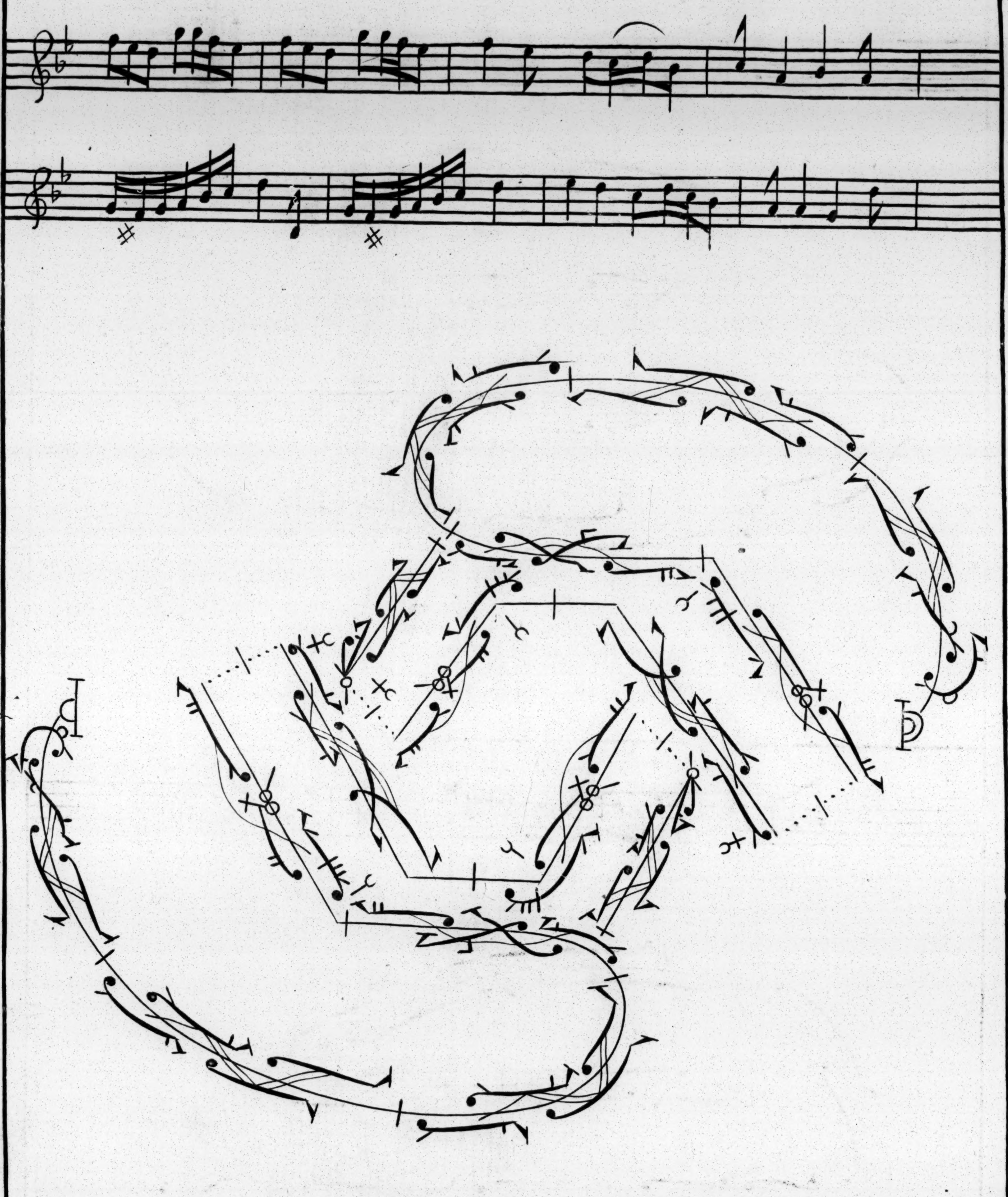

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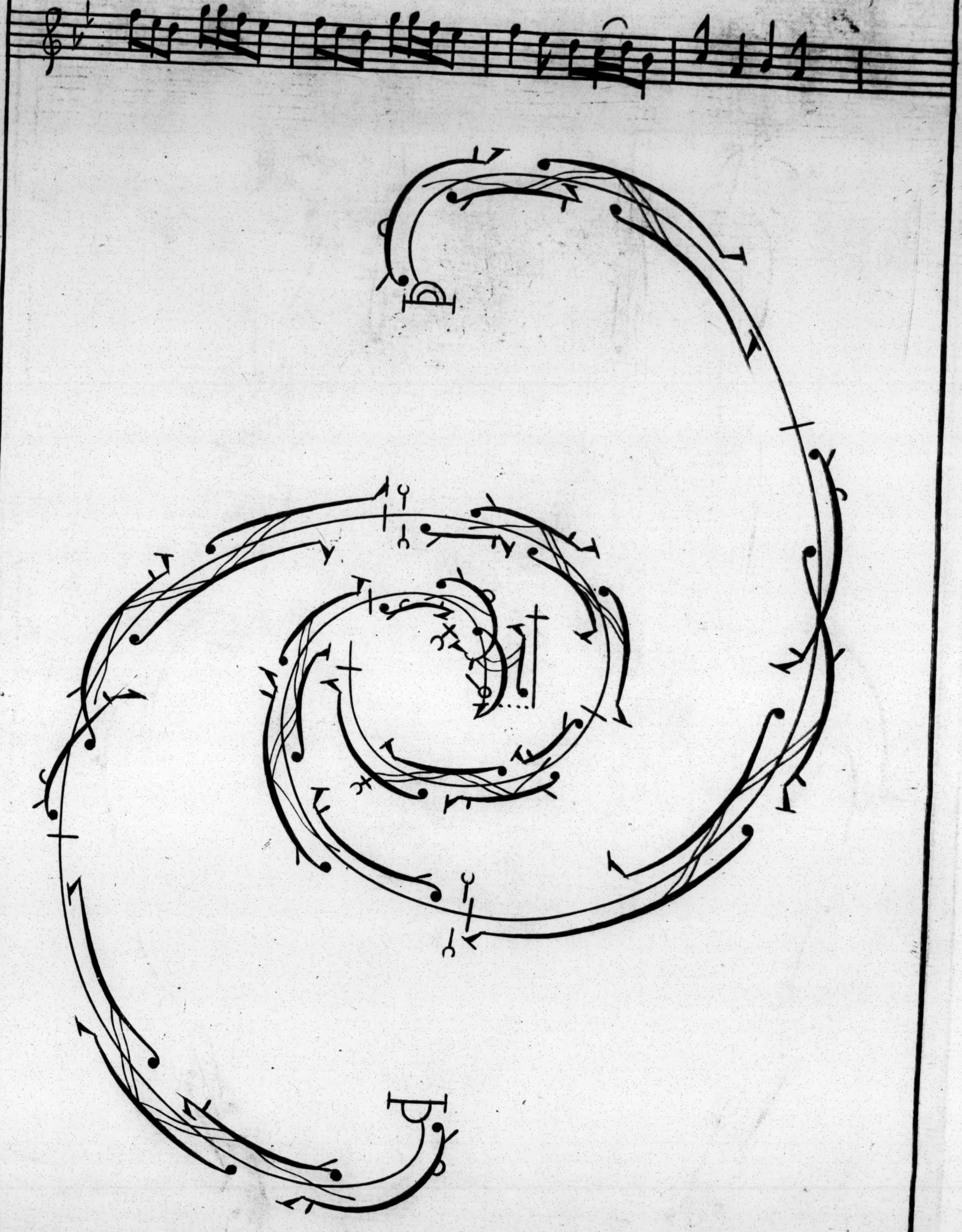

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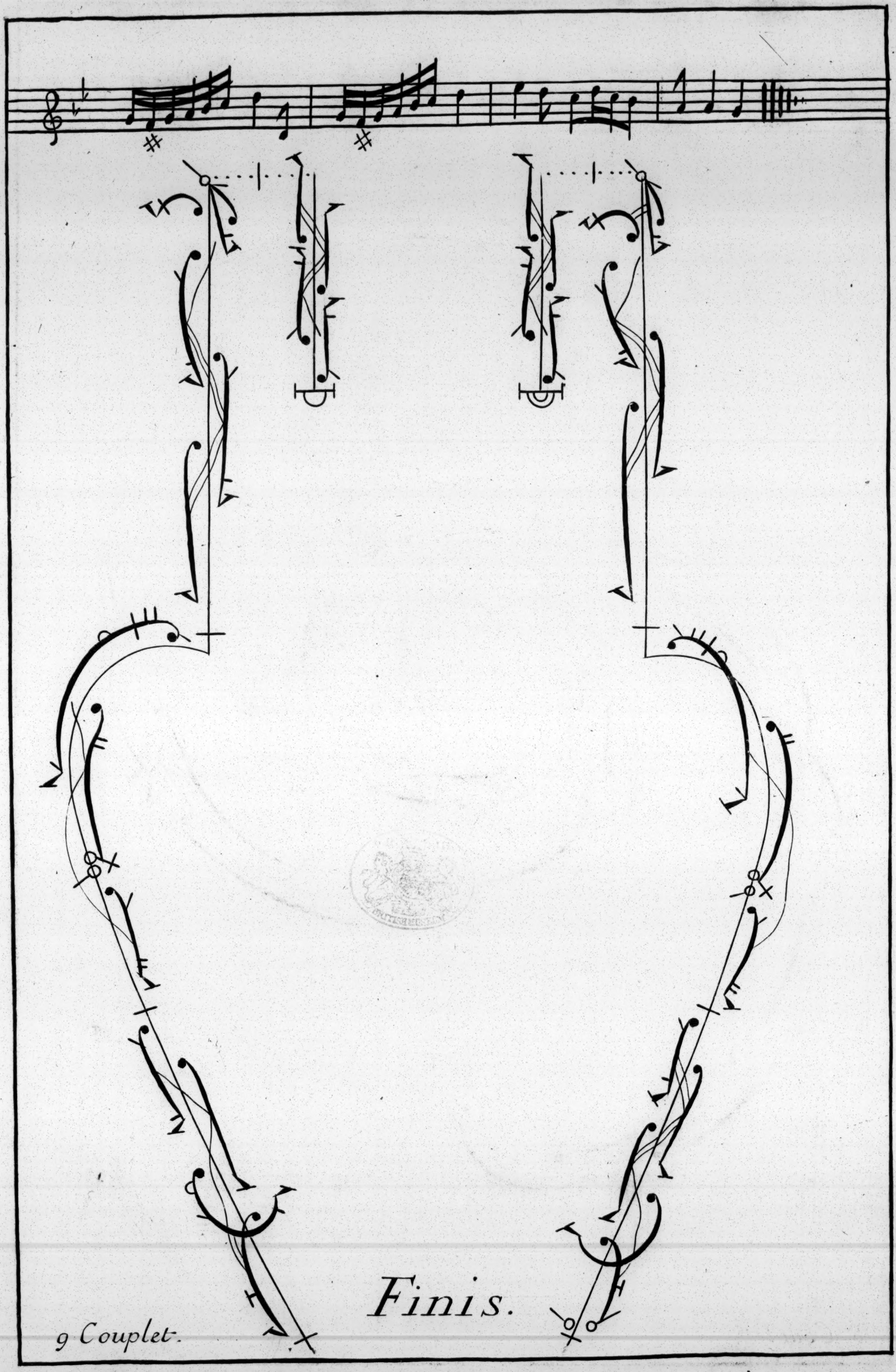

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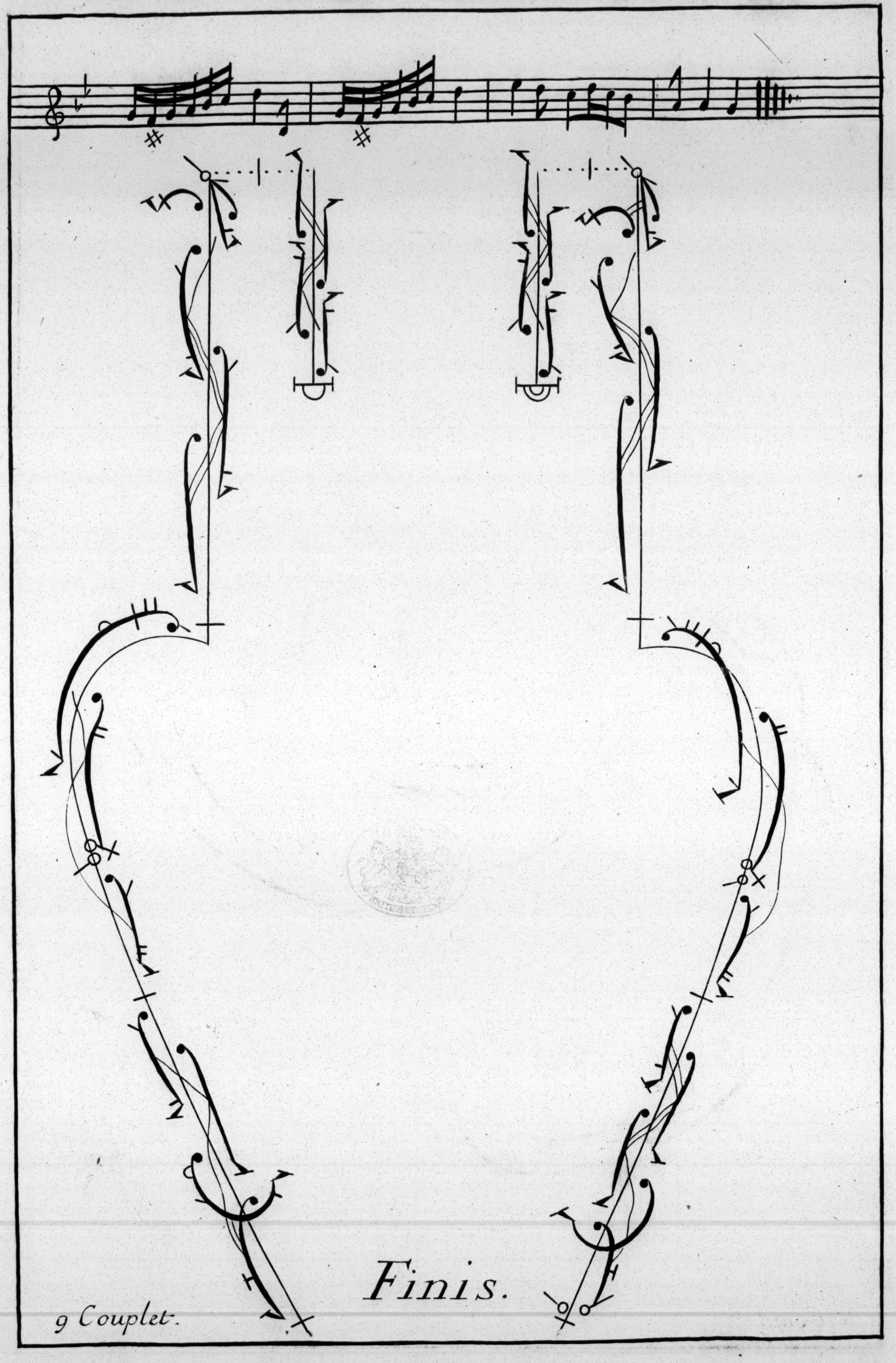

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